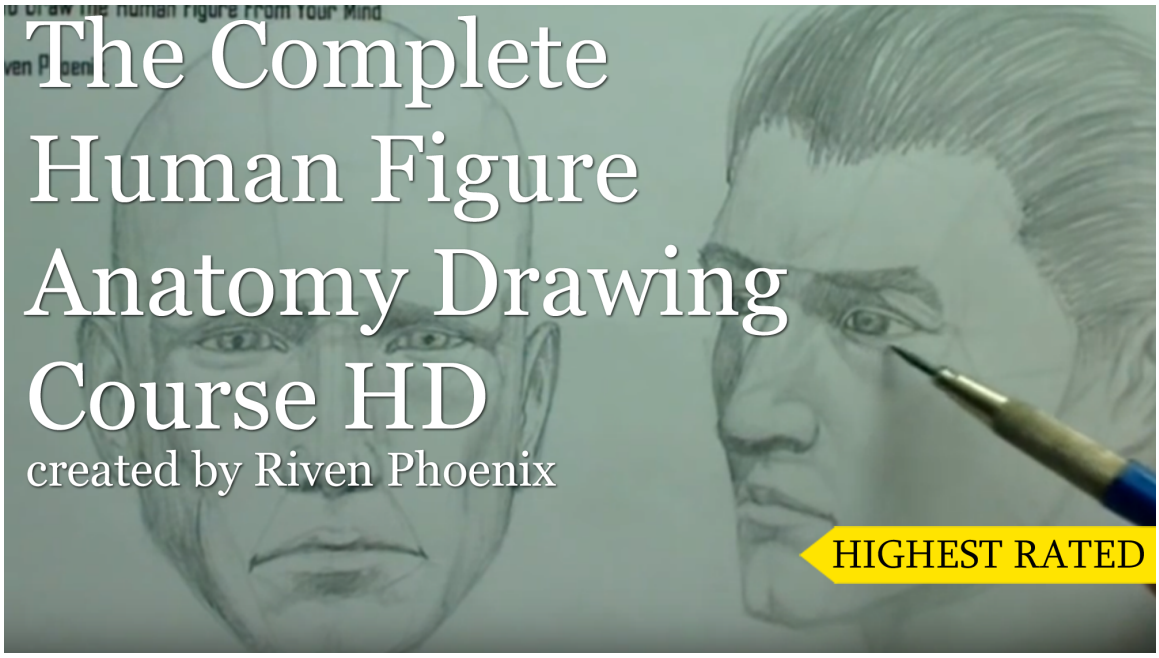

The Structure of Man

Learn to Draw the Human Figure From Your Mind with Riven Phoenix

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Figure Drawing Lesson 178 - The Muscles of the Pelvis & Leg - Part 12

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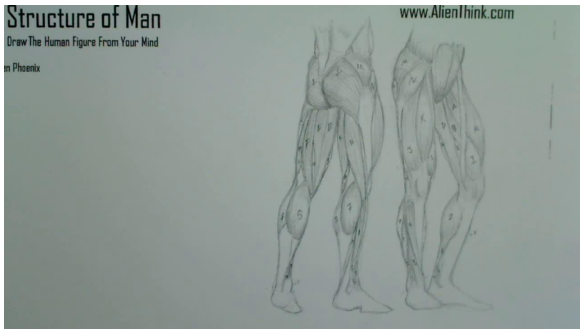
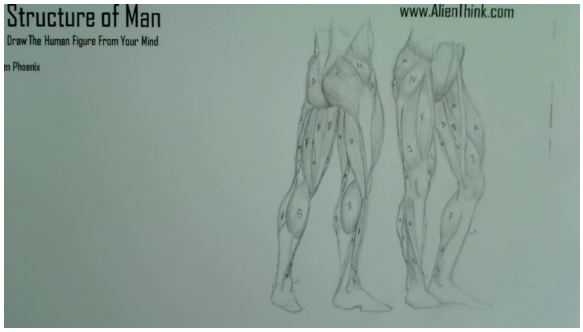
1		Hey guys, my name is Riven Phoenix and welcome to the structure of man, learn to draw the human figure from your mind training course.
2		Okay, so in this lesson, we're going to basically just wrap up our understanding of the leg system.
3		And here I just want to draw out the side version of the lower part over here.
4		So for this one, we'll try to keep it here on the same level.

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5		So here I'm just going to draw out basically the idea here for the pelvis system from the side.
6		So here is this is based on our mannequin system, right?
7		So we know that right over here, I'm going to basically just get the the underwear system, right?
8		So from now on, what we can do is that when we draw out the pelvis system in a mannequin system, we can just come about come down a little bit and just know that from really we can just draw it out like this.

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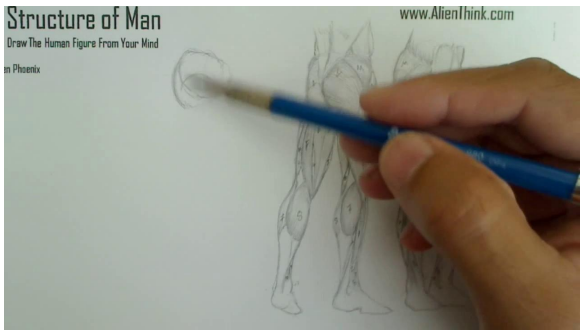
9		And this will give us the enough area here for the botox, right?
10		Just make our lives a little more simpler, right?
11		And this is happening because we can modify the mannequin system as much as we want.
12		Either we can add this to it or we can decide not, it doesn't matter, right?

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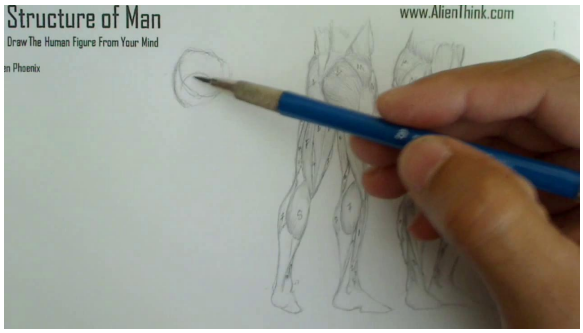
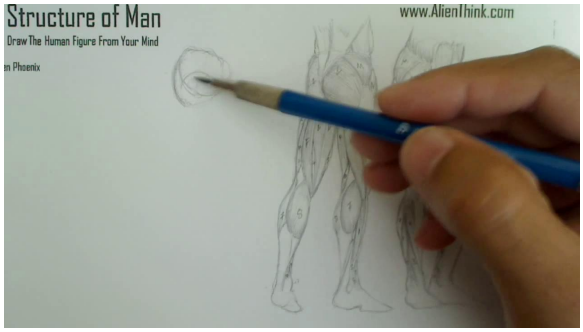
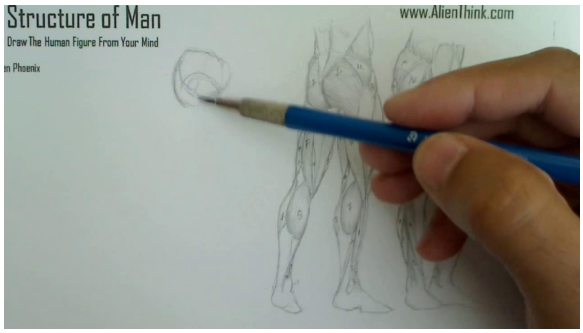
13		Because we understand how the muscle systems work.
14		So here basically we know that we're going to get that idea for the circle, right?
15		So here I'm just going to draw out the leg like this kind of like in this direction.
16		So a bit better way to understand it is to at least get your basic shape down.

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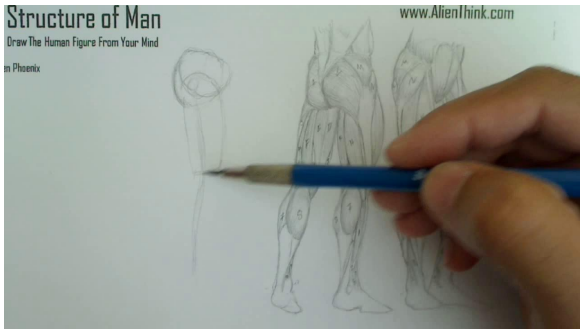
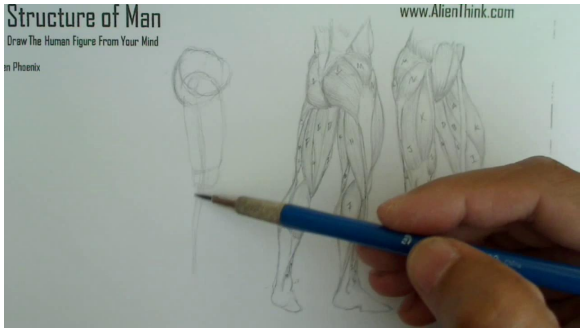
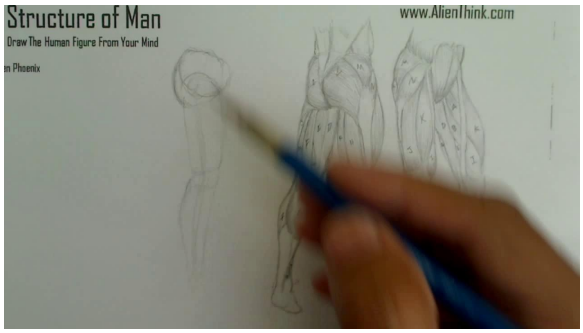
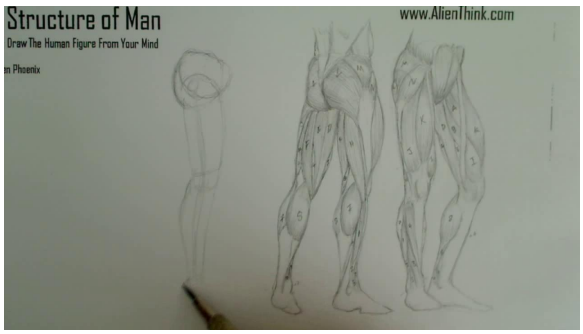
17		And then here we can even separate the idea for the knee over here.
18		And then say that, okay, well, what I want to do is really just draw out the the the side view like this.
19		Okay, so I'm obviously looking at the length here when I'm drawing this out.
20		So here we can just put down the the idea for the foot just like this, just scribble it in a little bit and just get the hang of it.

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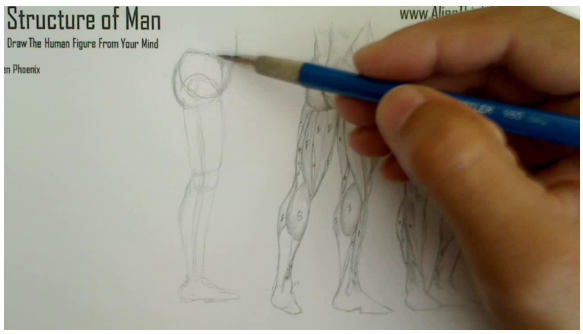
21		So let's just understand this over here, right?
22		So this is where I'm trying to draw a little bit here on the side.
23		So I know, okay, the the apps are going to go up and I'm going to get the the stomach area over here.
24		And I'm going to get the love handles over here.

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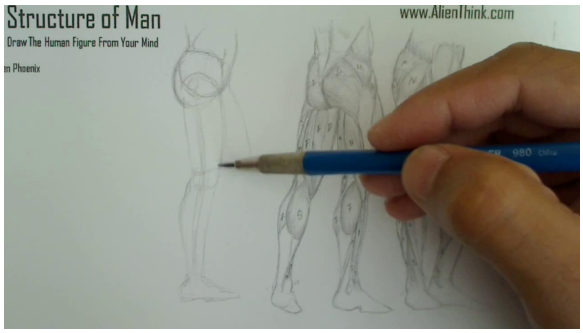
25		The and in the door side muscle is just going to go around just like this, right?
26		So here from the side we can actually bring out the the other leg over here and just say that, okay, well,
27		here I'm just going to draw it, draw it out like this, just imagine it from the other side, right?
28		So you can move things around over here.

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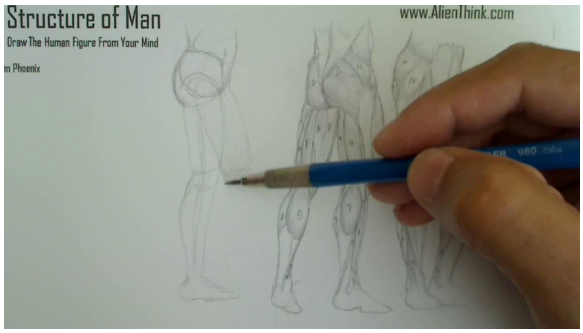
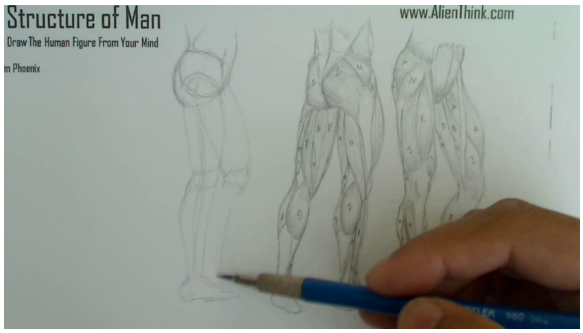
29		So here I'm just going to get the the idea for the the knee, right?
30		So this here is where the the femur and the and the tip you are going to meet.
31		So here I'm just going to lay this out like this and say that, okay, well,
32		from this idea, I'm just going to draw it through and say that it's kind of more in the back over here, right?

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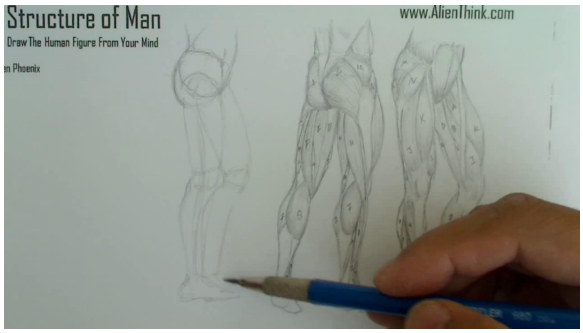
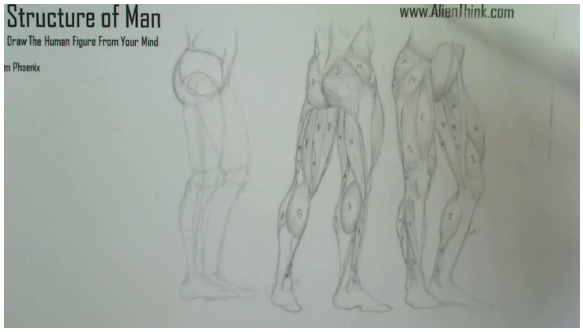
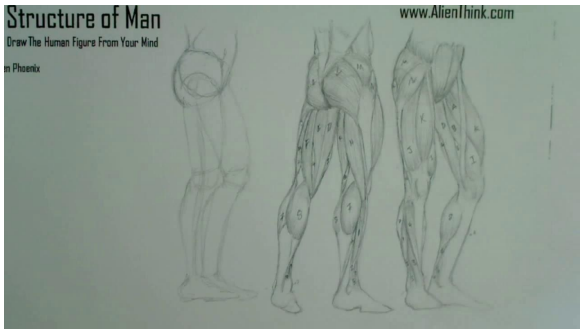
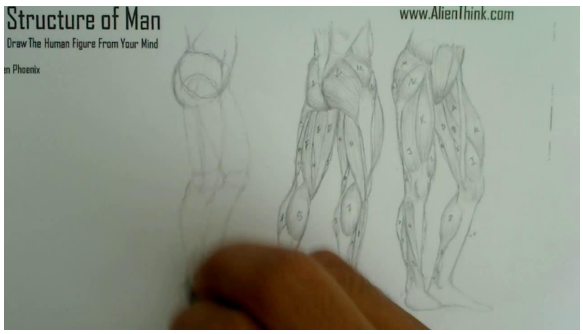
33		So here we can just do let's say the other other foot like this a little more forward, okay?
34		And that's it.
35		So here we can now erase some of these lines inside.
36		So you can start to put down the muscles and just figure out, okay, how would we figure out something from the side?

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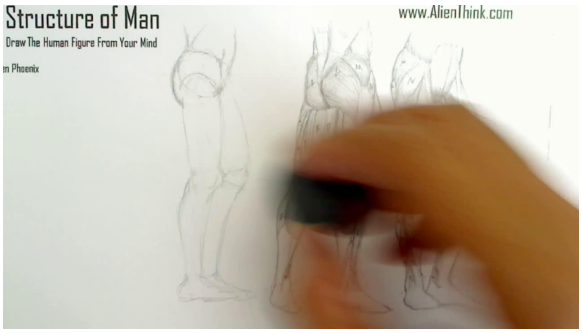
37		And you're going to see that it's just going to be very simple, right?
38		So the best place to start would be really anywhere and just understanding make sure that we understand that this is going on the side.
39		So meaning that you got to think in perspective, okay, it's on the other side.
40		So I'm going to get that underwear system, right?

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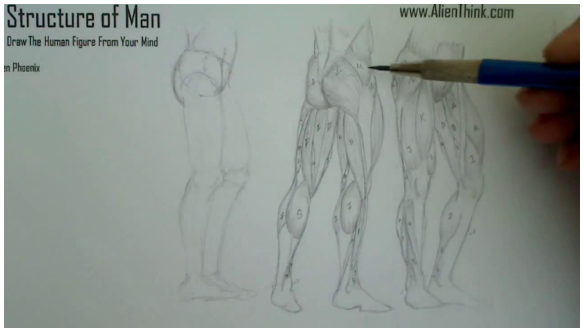
41		This must exist on the figure, right?
42		This we're talking about the M, the NM section over here.
43		So here I'm going to say that, okay, I'm going to do this section over here like this.
44		So I'm going to pretty much get the N muscle like this.

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45		I'm going to clean up this area so you can see the muscles.
46		Okay, so I'm going to probably get like the N muscle just like this around here.
47		Then I know that I'm going to definitely get M over here, right?
48		So this is going to be M and this is going to be M.

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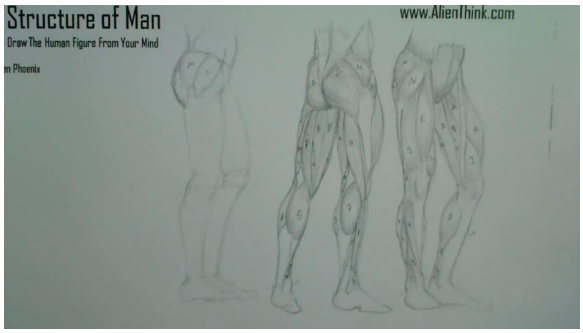
49		Sometimes you have to just just put your ideas down.
50		Now notice this relationship that I'm creating here that I know that the buttox muscle is now going to be like this, right?
51		So we can create the buttox muscle over here.
52		We can let go up a little bit over here and give him more of that idea.

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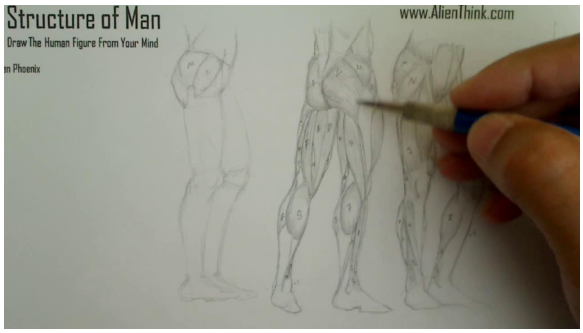
53		And here's going to be really just M coming around.
54		Remember, it needs to go inside here.
55		There's a dent in here, right?
56		And we can show that we're shading also.

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57		So I know that C from the side is coming in.
58		And this is basically following the drawings that we did for the muscle system, right?
59		We know what's going to happen over here.
60		And here we're going to just get the fibula around here, right?

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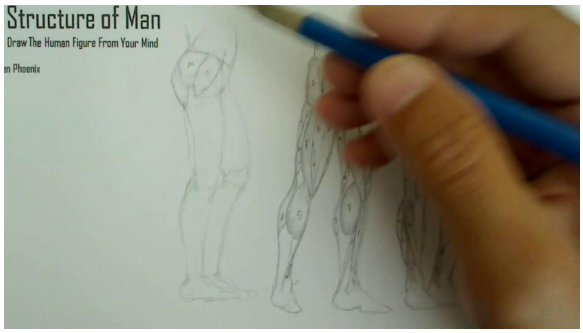
61		So to understand this, we can now begin to grasp.
62		Okay, well, let me think about muscle K over here for a second.
63		I know that K is definitely going to come here.
64		Then I know that over here I'm going to see a little bit of I because of the way the knee is.

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65		I'm going to definitely see a little bit of I and I know that that K really the way it's going to be,
66		it's going to go kind of in here, right?
67		So this is going to be J over here and then we're going to get K kind of like embedded in there.
68		Just like this, right?

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69		It's going like this over here.
70		Does this K?
71		See how much it goes inside?
72		So we know that okay?

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73		Well, definitely K is going to be over here.
74		But then here this guy is going to be on the side, right?
75		So here I'm going to get J and I know that okay?
76		Well, J definitely is going to be more on the side along over here.

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77		It's just going to go here.
78		I'm going to get my strap over here, right?
79		So right now we're just feeling the whole system through making sure we understand, right?
80		So here I'm just going to get that strap idea over here like this.

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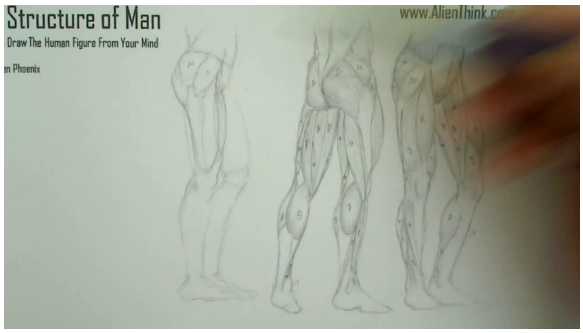
81		Okay?
82		And here's going to be the K.
83		I actually will modify some of these angles here, right?
84		And the reason for this is actually if you look at the side over here,

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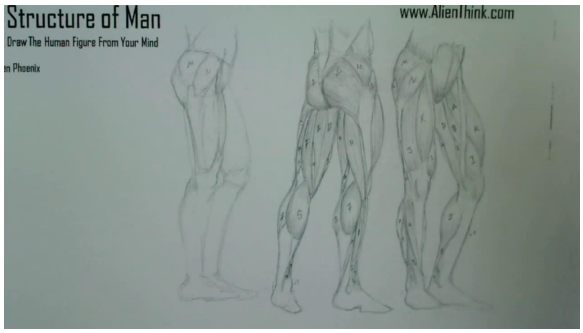
85		you can see that the way J is and K is over here,
86		the way we want to do this is really make J stand out more over here, right?
87		You can fiddle around with these angles a bit, okay?
88		So we know the relationship is really going to be more along these lines

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89		that I'm going to get J just about here and then,
90		and then I is going to be over there, right?
91		So this is J and this is K.
92		And over here is going to be just I.

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93		I'm just going to put this in here kind of light here so you can see the muscles, right?
94		So here I'm saying that this is K.
95		This is I over here, right?
96		He's just going to go like this and this is going to be J.

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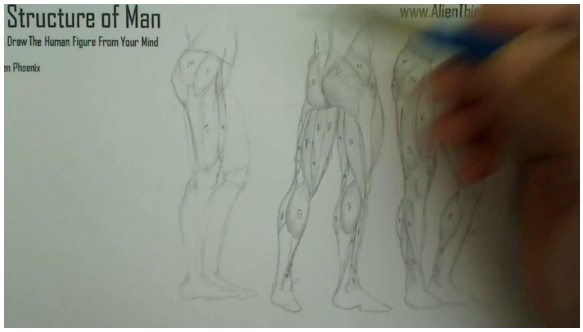
97		So over here when I get this band over here,
98		I know that, okay, well, from the outside,
99		I know that he wants to come in.
100		So here I can make him a little more better defined

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101		and he's going to be H over here, right?
102		He's going to come to the fibula bone over here.
103		And this is the rest of the stuff is just going to be easy.
104		Now we just have to imagine, okay, I'm going to get the calf muscle like this

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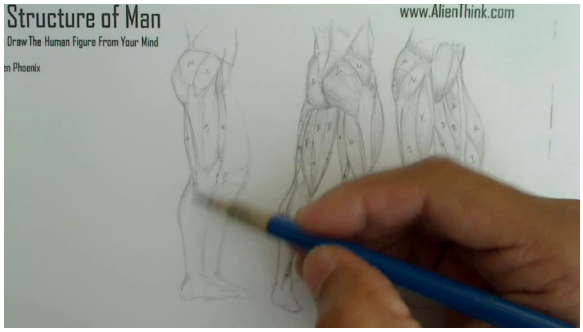
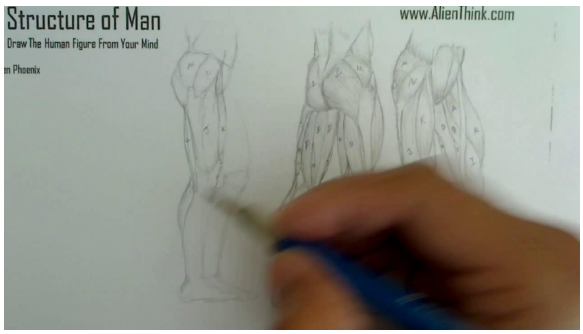
105		and it's going to go back in here.
106		And I know how this system works.
107		I'm going to just get this guy here.
108		I'm going to call him seven over here.

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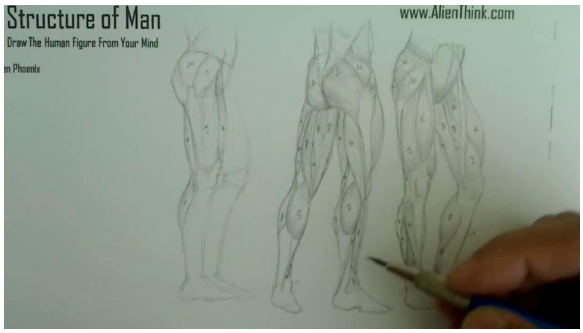
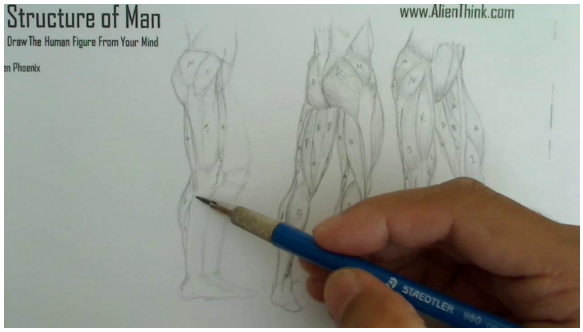
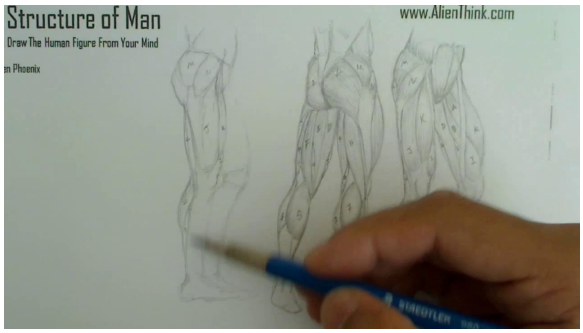
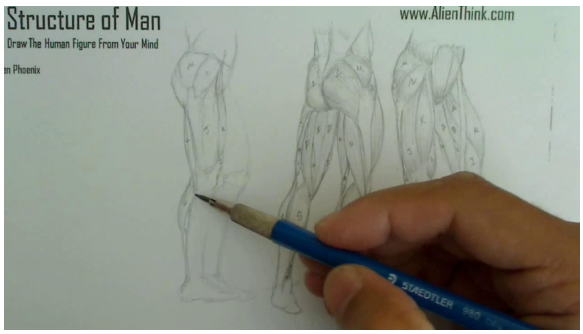
109		And then you can see that right over here, I'm going to see six, right?
110		And then what happens here is very easy.
111		We're going to get just one in two.
112		So we just have to put this idea down saying this is one in two.

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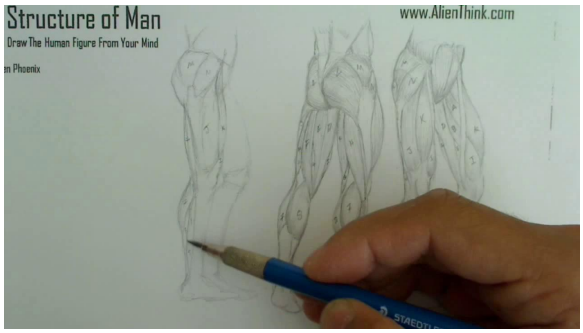
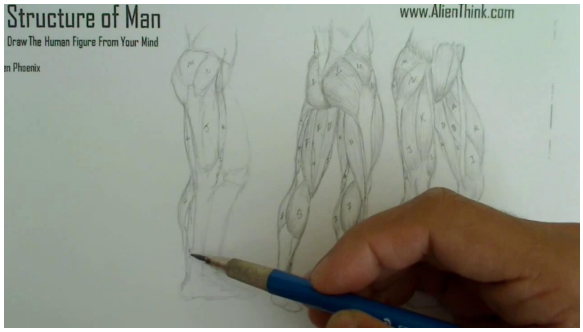
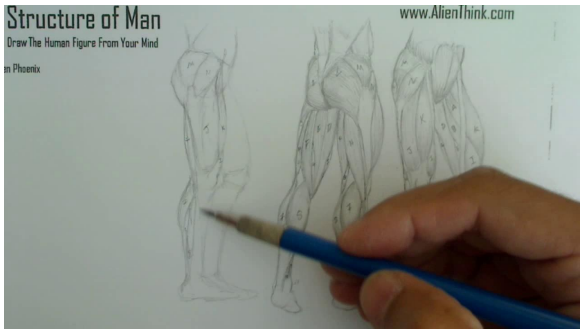
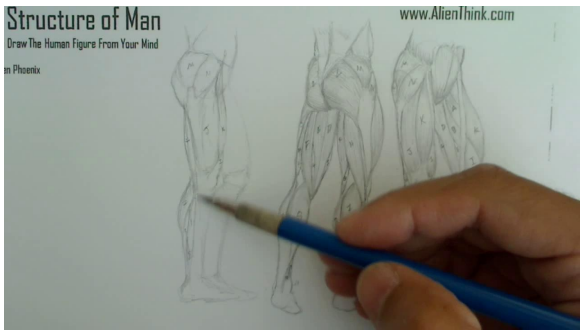
113		Basically, they're just going like this over here.
114		Just put that very simple idea.
115		And then over here, we know that, okay,
116		well, this guy, number four,

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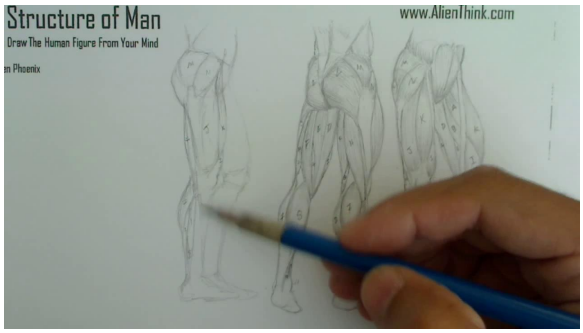
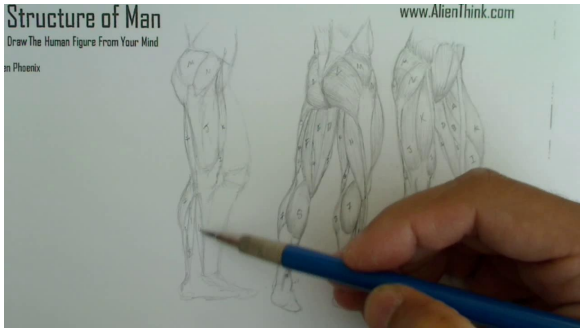
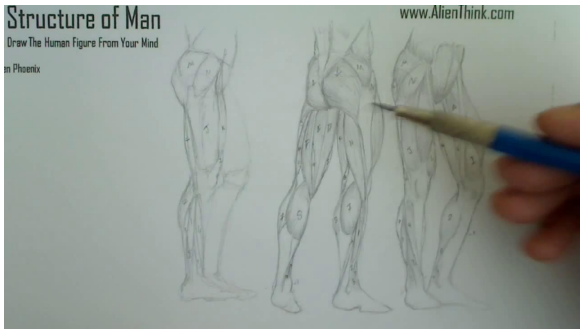
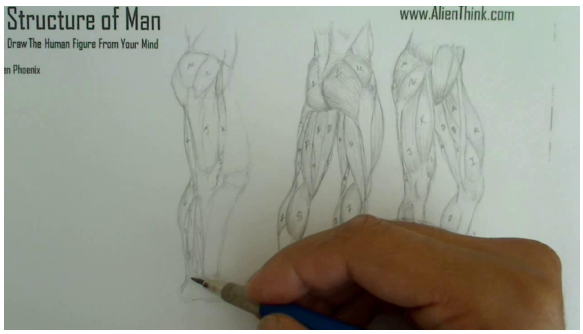
117		he has to go back to the toe so I know that it's just going to be like this.
118		Four, I'm going to get three, then over here,
119		it's going to peak through and this is five over here, right?
120		So the, the, the, the, the fibula is going to be here.

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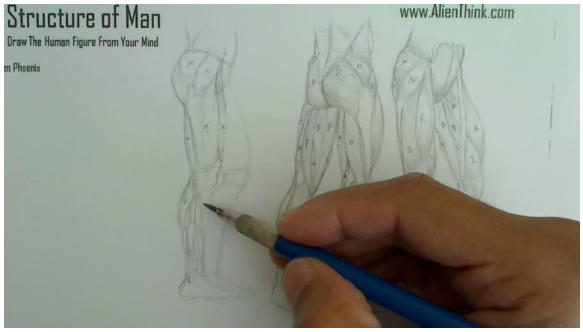
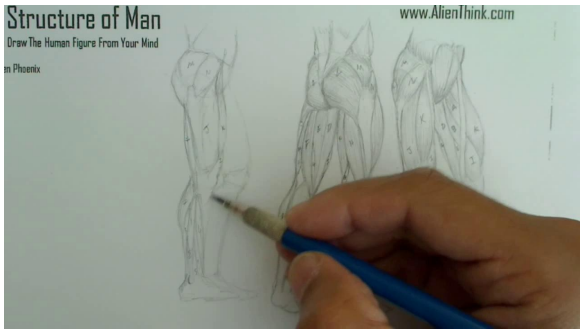
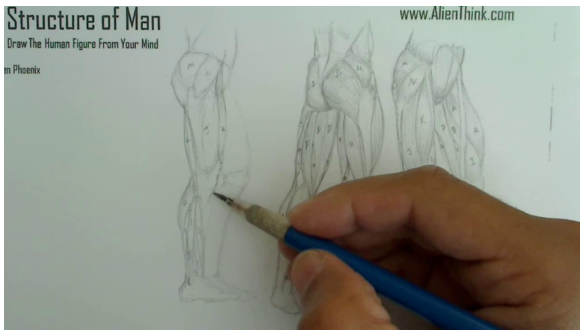
121		So I'm going to get basically the ankle just like this, right?
122		So what happens over here?
123		So over here is where we now have to determine, okay, well, the,
124		the, the TBS is going to go down a little bit

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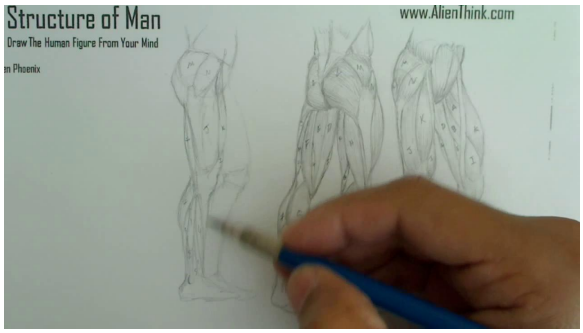
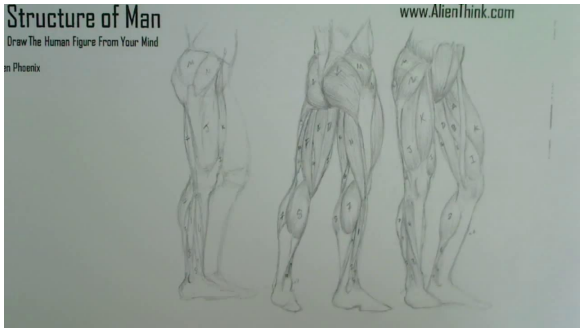
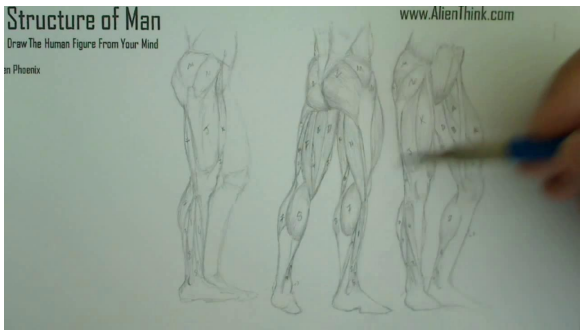
125		and I'm going to just basically get this leg and I'll be done with it
126		over here on the side, okay?
127		So see how we're modifying the lines here and the important thing
128		from this exercise is just notice these curves here,

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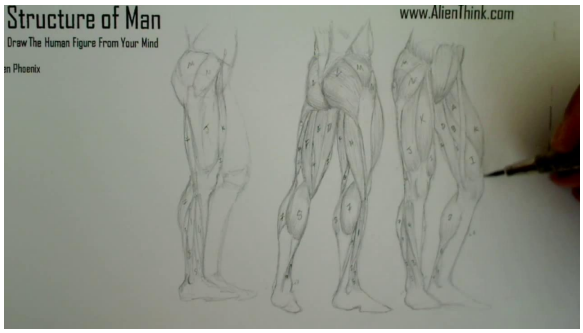
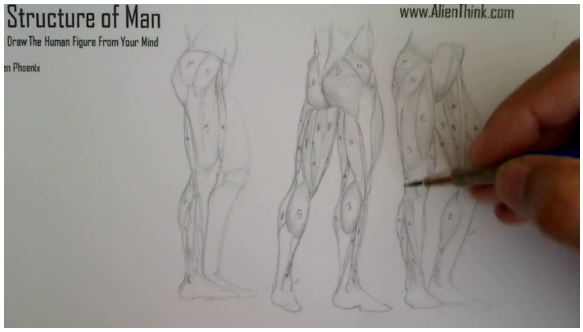
129		how they, how they come out, right?
130		These are the contour lines of the figure that's going to help
131		the mind understand what's going on and just trust your mind with it.
132		Okay, so this is going to be fairly easy.

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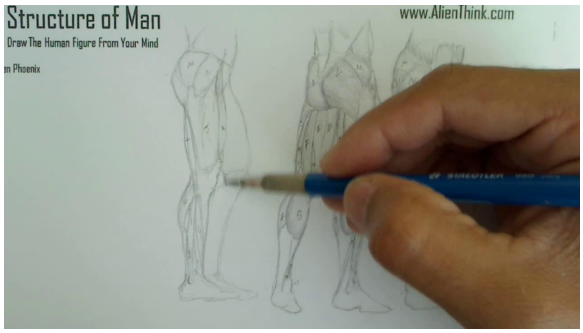
133		We know that, okay, over here when I get into this area,
134		I just need to decide, look, look where I am over here.
135		Like we're looking now at the inside of this.
136		So we know that, okay, well, I'm going to start to get

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137		eye over here, right?
138		Eye is not going to be here because you have to look over here.
139		What are we seeing?
140		We're seeing mostly the inside and he's going to go here.

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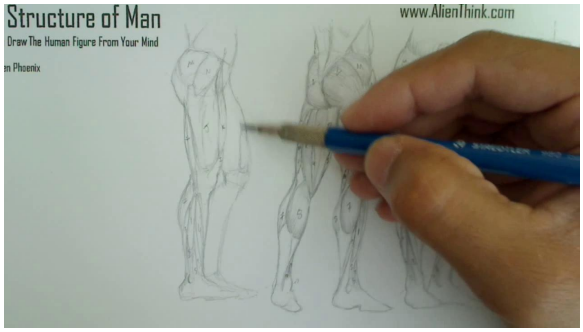
141		I'm going to get K over here, right?
142		Then we're going to get that strap.
143		He's coming from the other side.
144		He's going to go like this over here and he's going to go to the side

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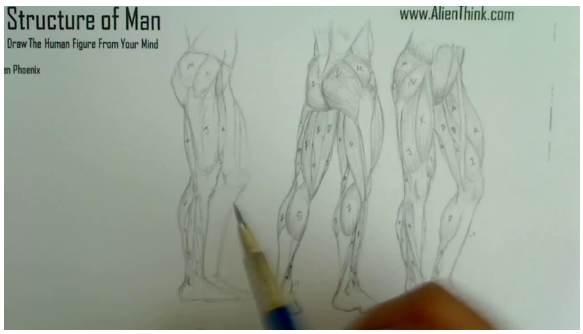
145		over here, right?
146		Let's understand why this happened over here.
147		Okay?
148		Here's eye, right?

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149		Then you're going to get this strap over here on the side and he's going
150		to go like this, right?
151		And this is eye over here.
152		So if you look at your drawing from the inside,

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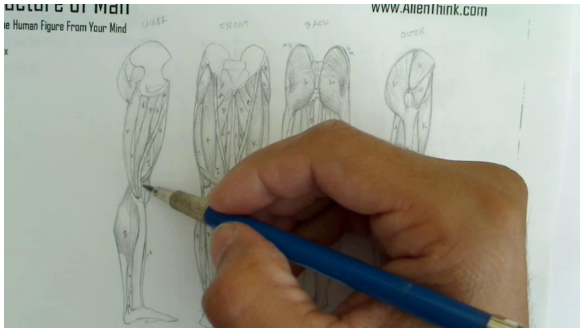
153		you can see where the relationship is.
154		Look how close this strap is to the knee, right?
155		And this has to take that much space in there, right?
156		So now we know, okay, this makes sense.

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157		So I'm basically going to get the strap for D over here and then this guy,
158		F is just going to come over here in the middle, right?
159		So you're going to get these three straps, right?
160		We have to take into account the masses of the figure, right?

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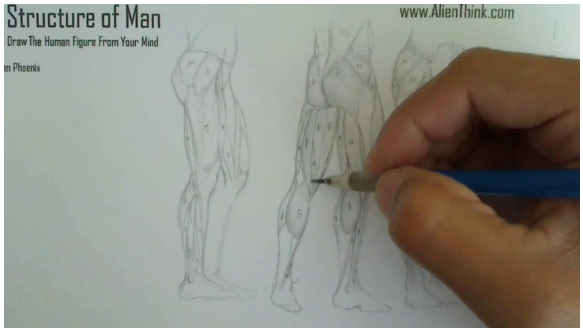
161		So he is D and then here we're saying that when this guy comes,
162		he's going to be F, right?
163		He's going to be F.
164		We cannot see E or G in here, right?

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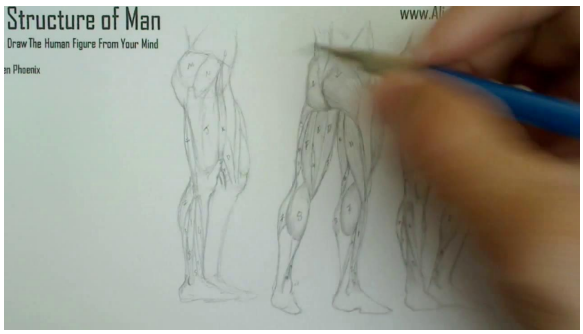
165		Because the way we did this, right?
166		So here I'm going to actually pull a little bit more so I can just balance
167		out the shapes of the knee a little better.
168		Okay, so what happens?

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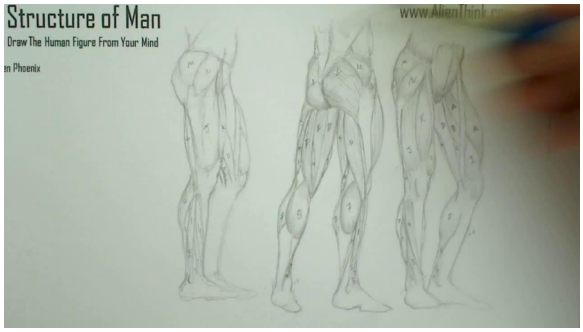
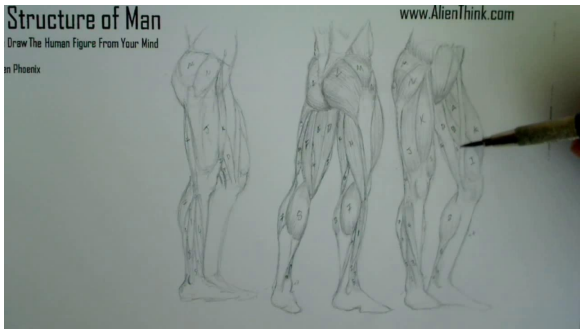
169		What's supposed to happen over here that we know that,
170		okay, well, let's look what we did.
171		We did E and B, right?
172		So we know that, okay, well, you're going to get like a little bit of E over here.

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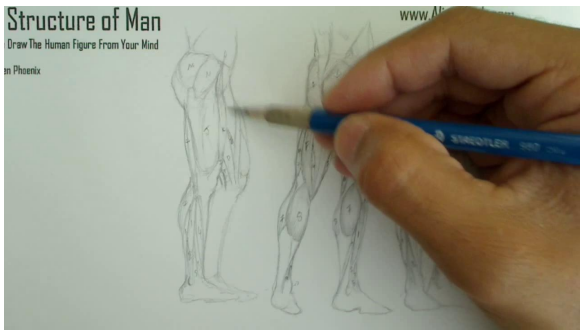
173		This is optional, right?
174		But I'll get E.
175		I'll say that I'll get E.
176		And then over here, I know that, okay, well,

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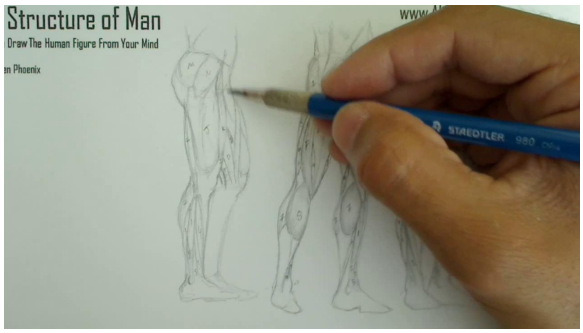
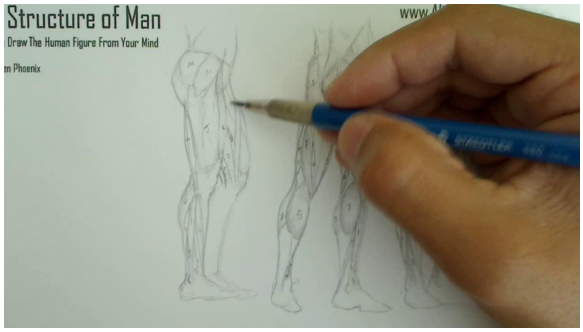
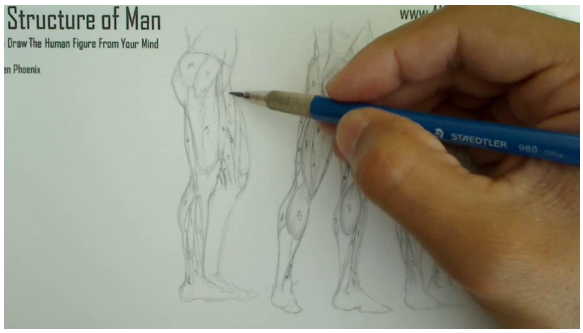
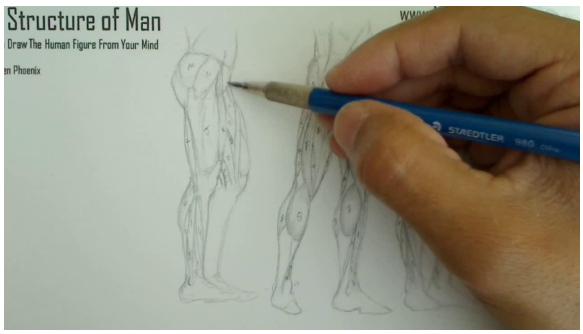
177		I'm going to pretty much just solve this already.
178		I'm going to get A. I'm going to get B.
179		And this is basically that a little bit of the muscle hanging off, right?
180		So you'll see how easy this is just mapping the stuff out, right?

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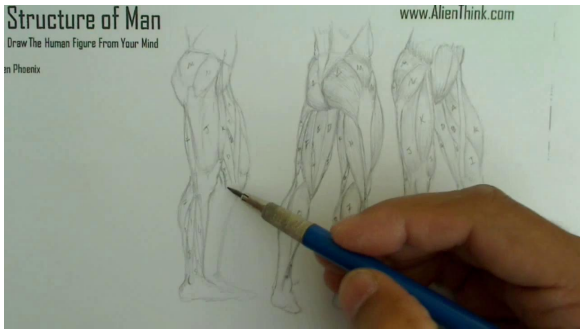
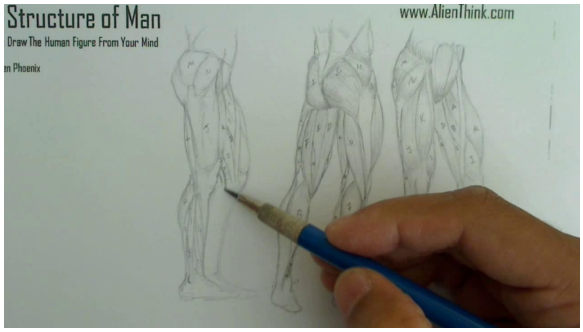
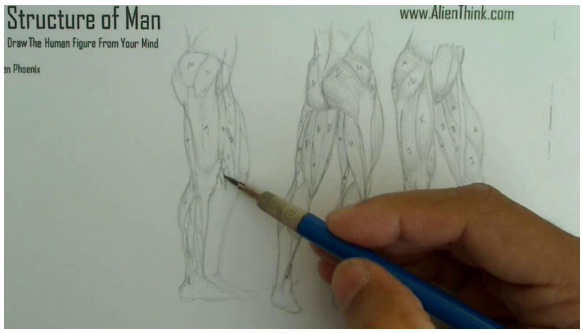
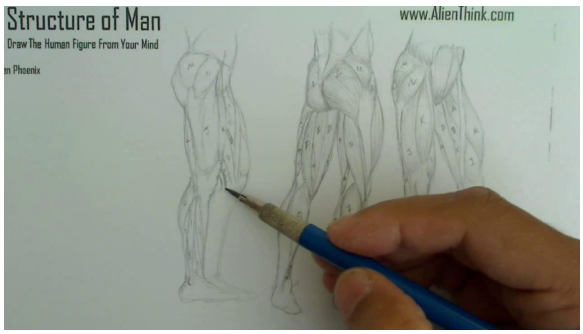
181		So now when we're getting inside over here,
182		we can begin to understand, okay,
183		this is why we get this line over here in the inside, right?
184		We insert this anatomy because of these guys.

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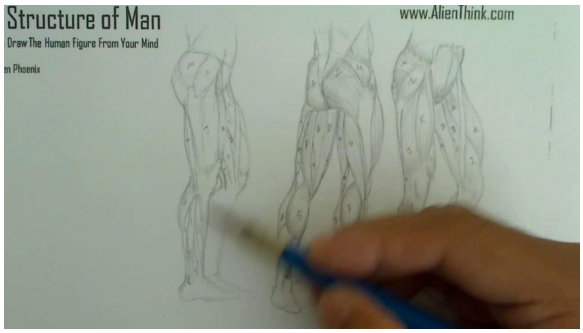
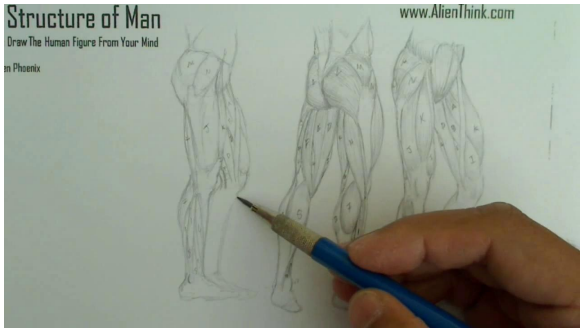
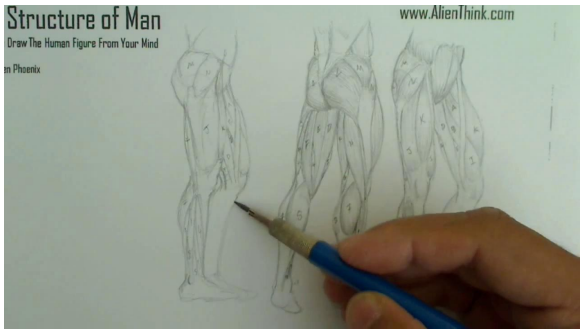
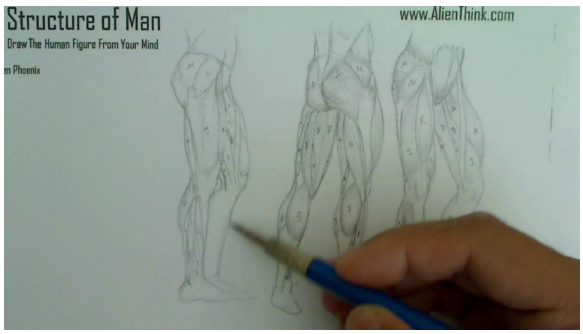
185		And that's just going to go over there.
186		Okay, so here we already know that, right,
187		I'm going to get a little bit of a bump here from four, right?
188		Because four is coming from the other side.

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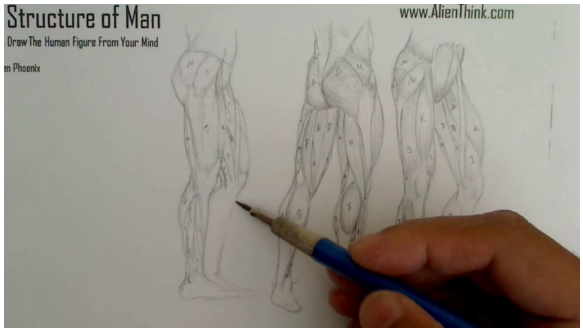
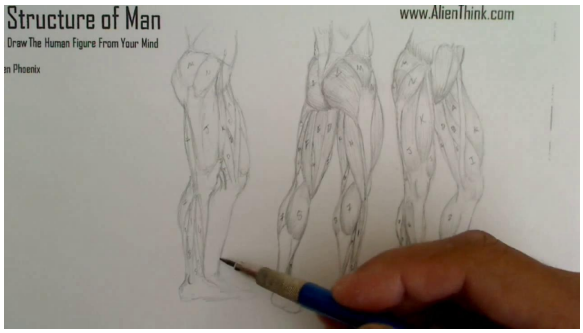
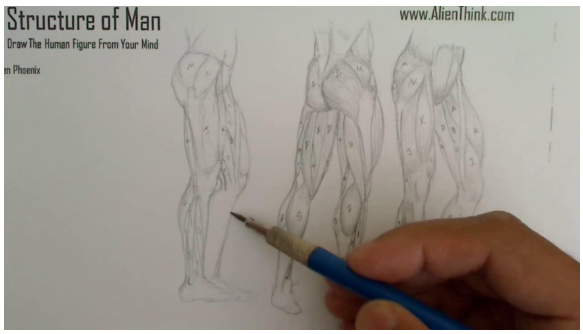
189		And he's trying to get to the toe.
190		So I know I'm going to get a little bit of a bump.
191		I'm going to see him a little bit over here
192		because he's trying to get to the toe.

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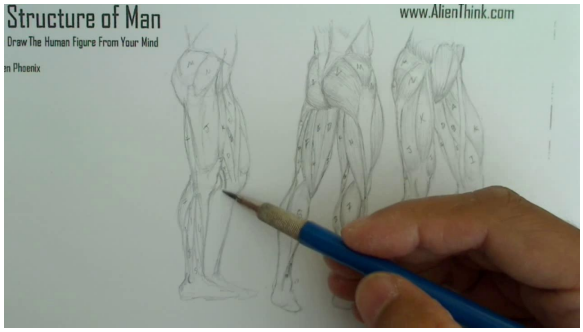
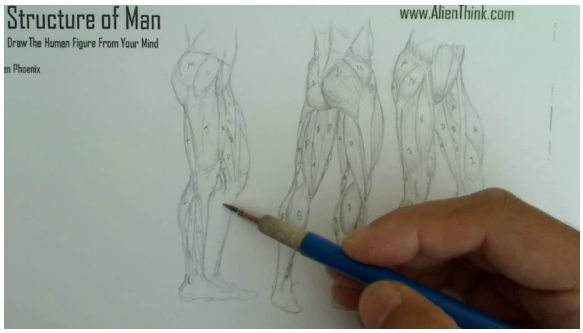
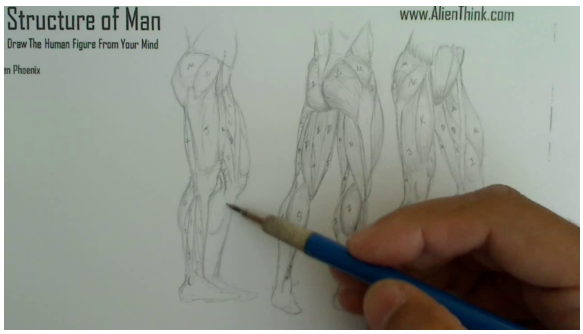
193		And then over here, basically,
194		this is just all going to come in.
195		And here I'm just going to get the calf muscle like this.
196		I just have to put it down conceptually

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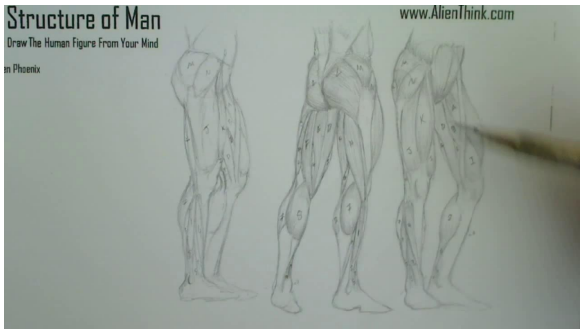
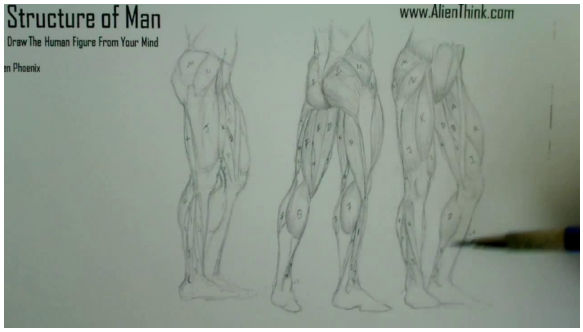
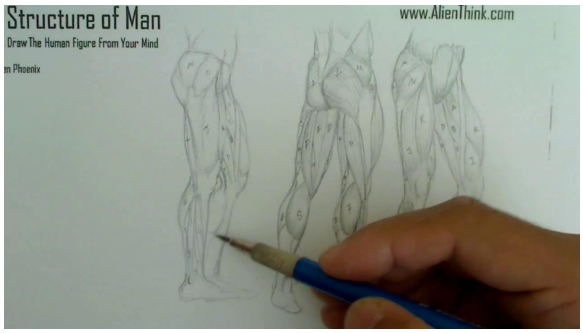
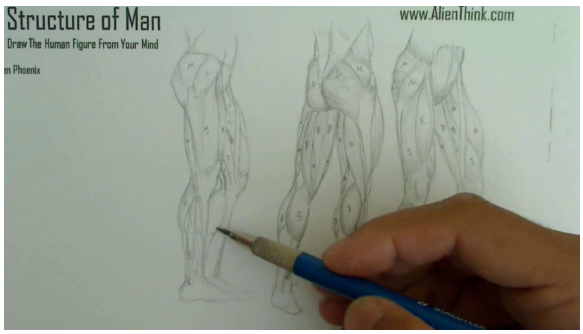
197		and just look at the drawings that we did here.
198		How do we solve this?
199		We know that, okay, right?
200		I mean, you might see six over here.

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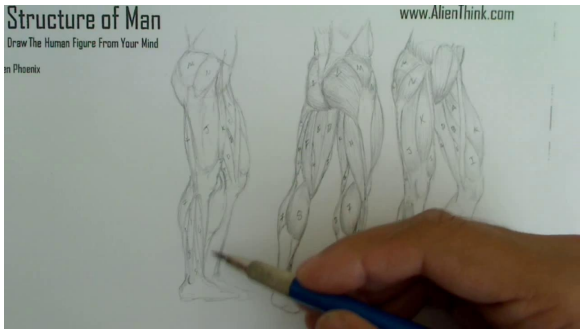
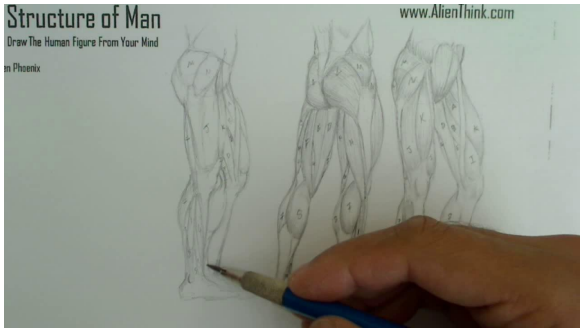
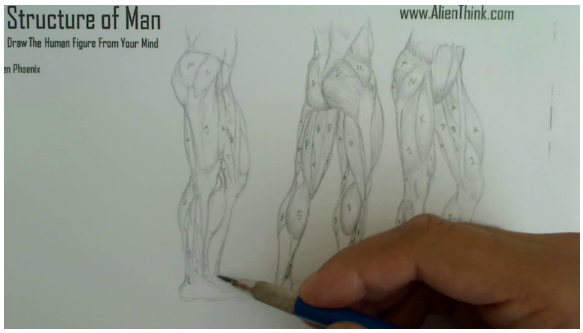
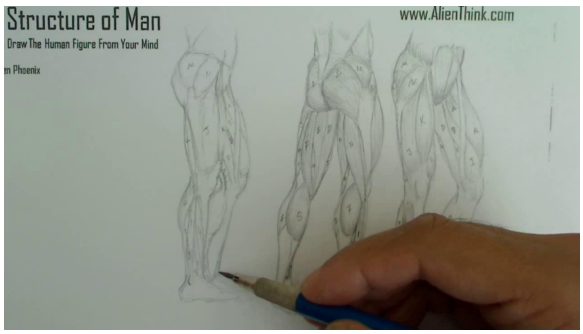
201		And then here we're saying that, yeah,
202		look, you might see nine and ten in there, okay?
203		And this is basically where the ankle would be
204		for the other foot.

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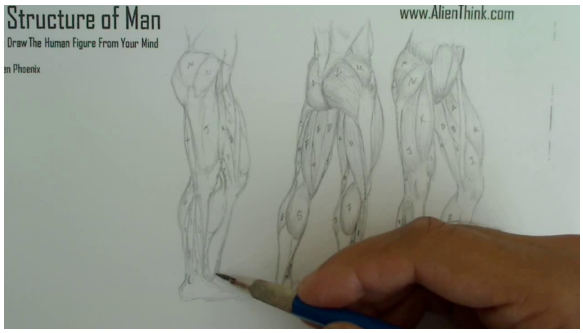
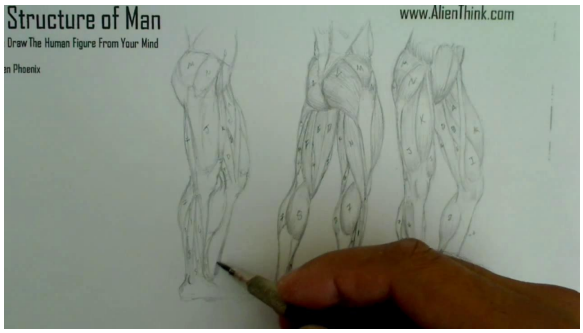
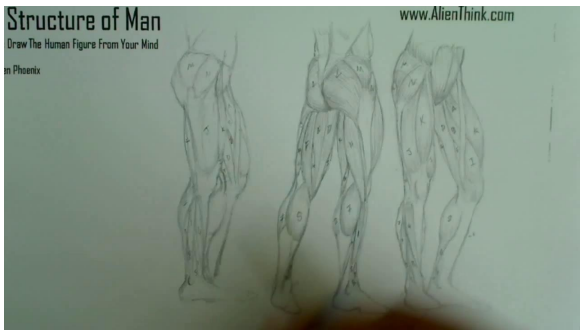
205		So I'm just going to clean this area up
206		and just finish off the foot in here, right?
207		So for these lines here,
208		I'm going to actually pull this in a little bit

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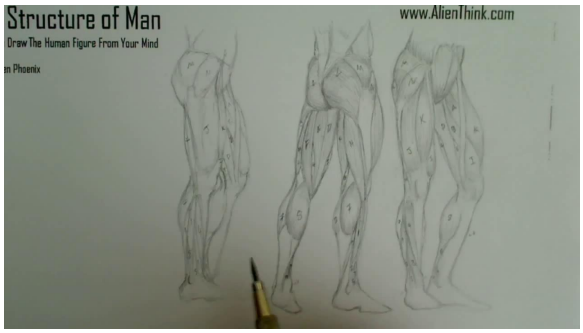
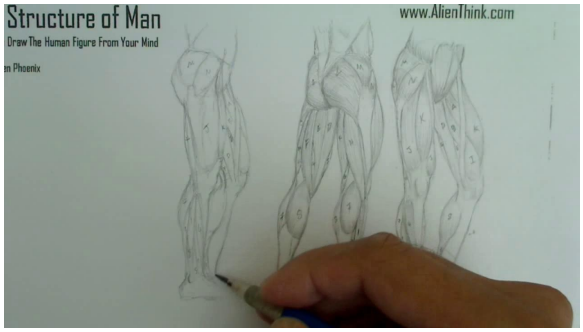
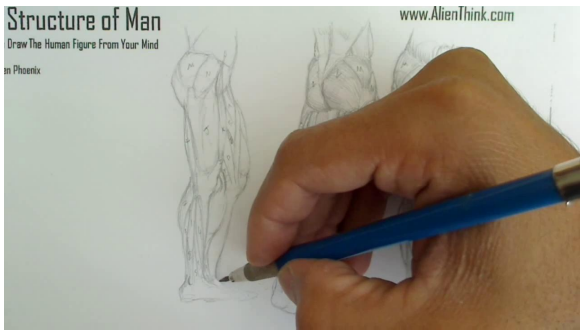
209		to give it a better curve just like this over here.
210		I just make you go this way.
211		And then for the foot,
212		we already know how to draw out the foot just like this.

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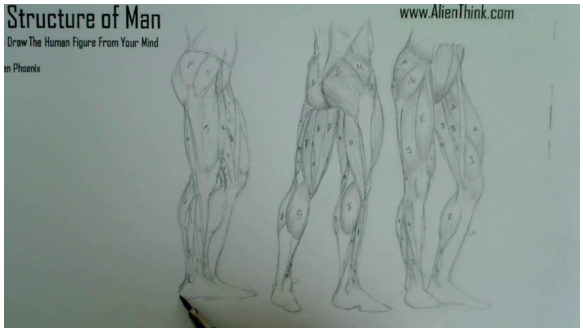
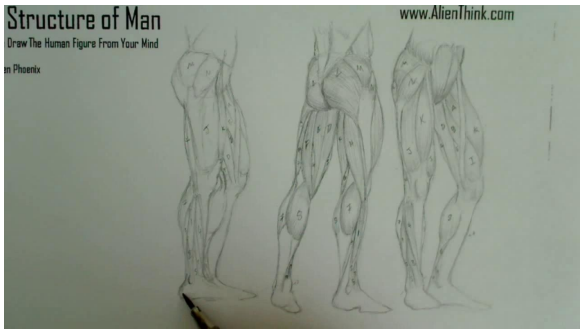
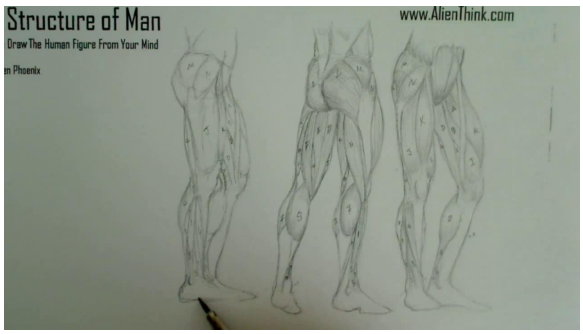
213		And this is going to be easy over here.
214		We know that right.
215		He's just going to come like this over here
216		that I'm going to get my idea for the foot like this

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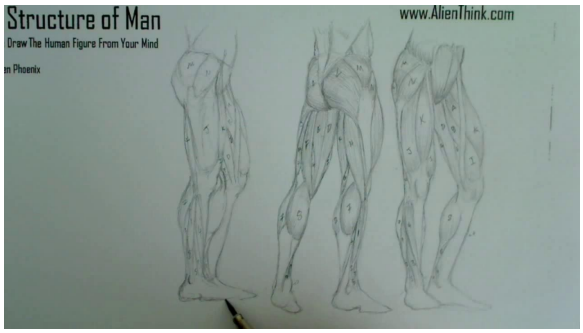
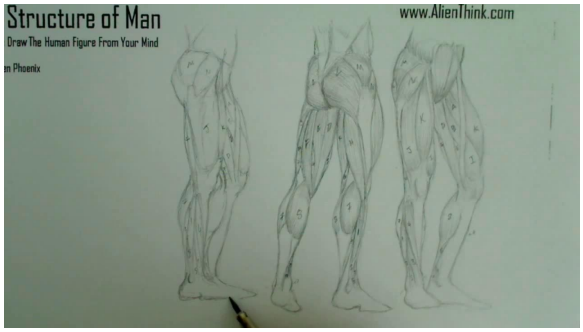
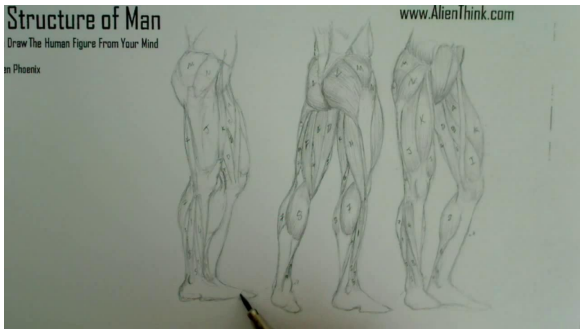
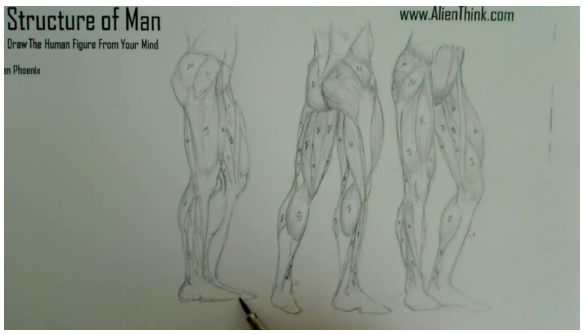
217		and I know that, okay,
218		this is going to be just about what the small fingers are
219		and then I'm going to get the toe
220		and he's just going to go up like this, right?

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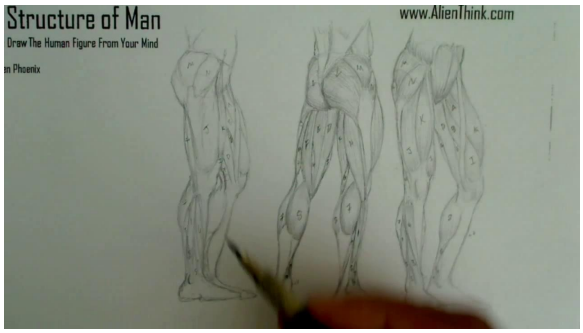
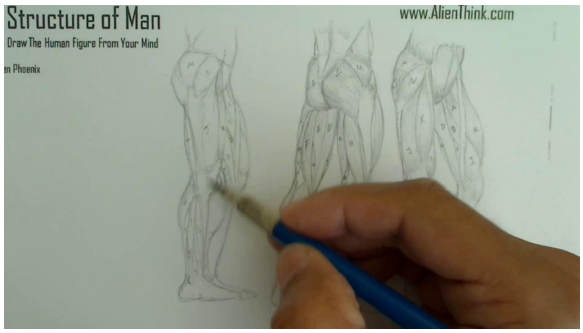
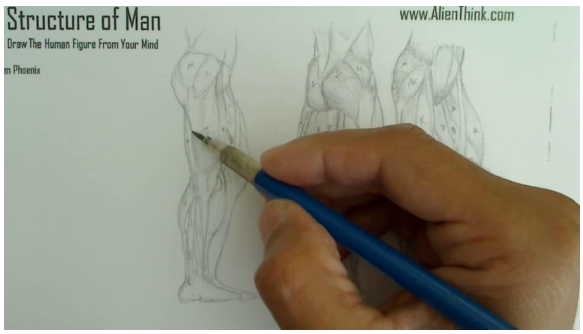
221		And that's it.
222		We just solved the whole problem again.
223		And this is just going to be the knee over here, right?
224		And this strap here that's going,

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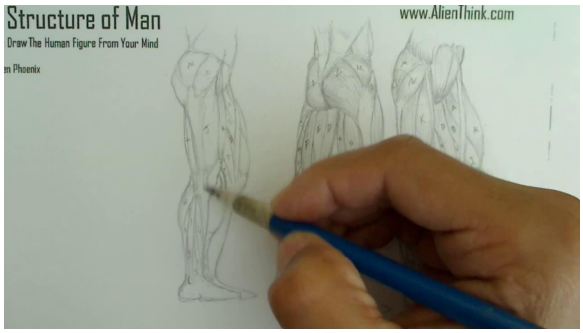
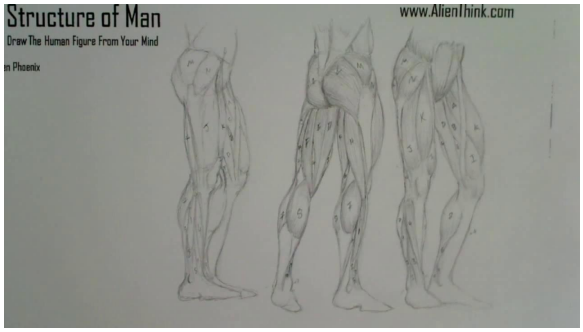
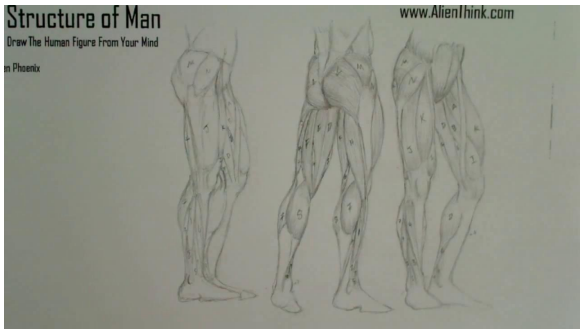
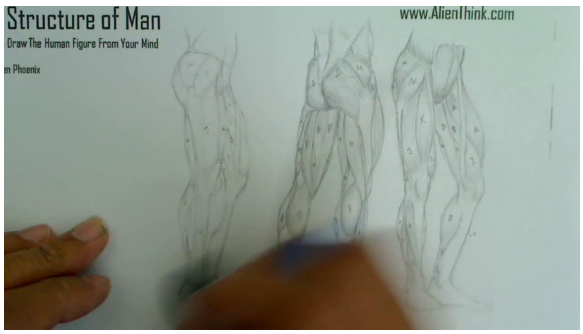
225		he's just going to go to the side over here.
226		So now we're just going to clean this up
227		and see where we're at.
228		Right, so it's all coming down to just memory management

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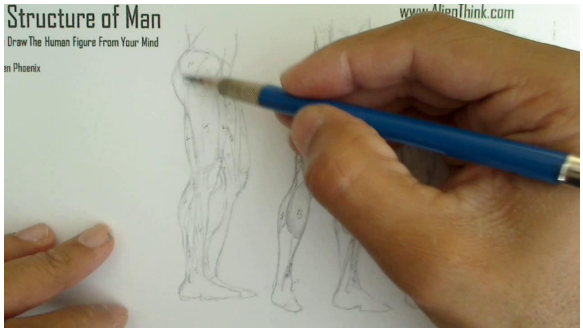
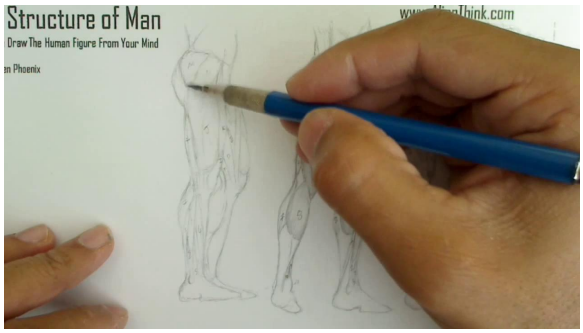
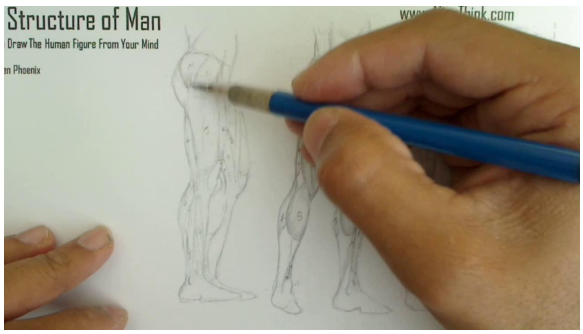
229		and figure drawing everything else is just
230		going to happen automatically over here
231		in the figure drawing experience.
232		That's what we're basically now discovering

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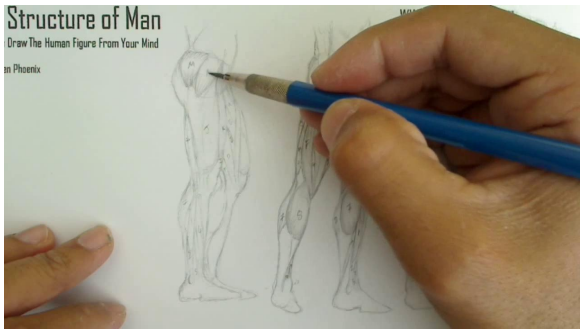
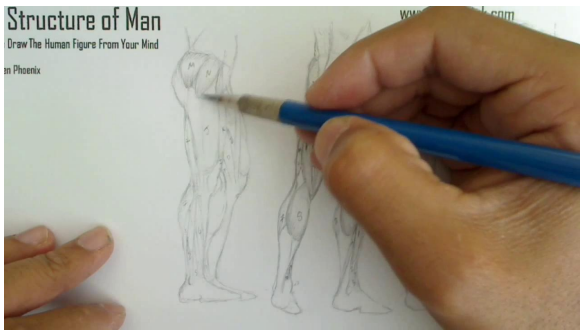
233		in how far that we've come in this course.
234		Right, we're almost done.
235		This is going to be just in over here.
236		And this is just going to become like a strap over here

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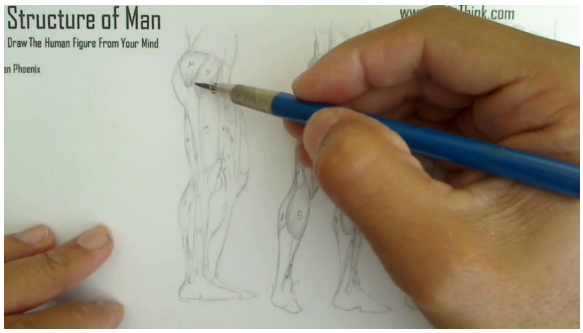
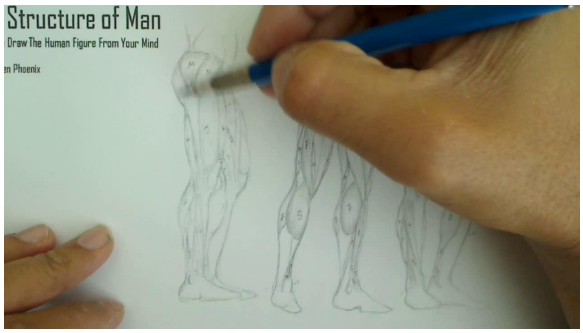
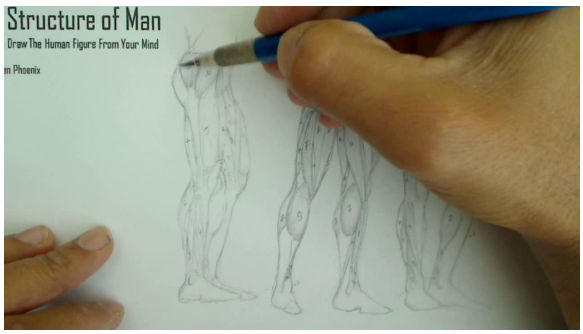
237		like this, right?
238		And then over here,
239		this is just going to be there for the buttocks.
240		So you know that this is just going to come down,

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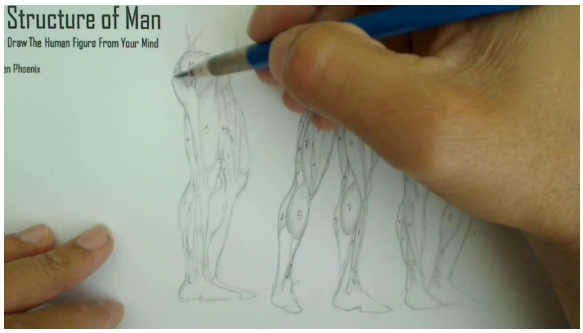
241		run, run, run, run, run over here like this.
242		So I'm going to, basically,
243		this is like a white area over here, right?
244		So what we have to understand from this is,

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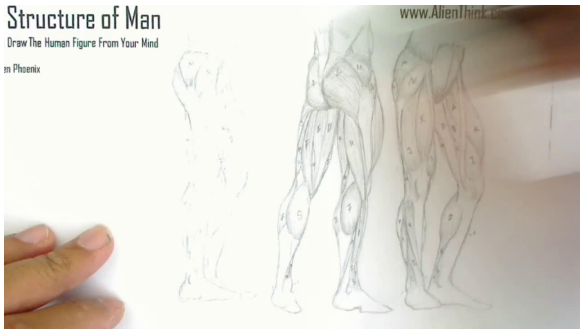
245		okay, I'm going to get really this strap going in this way
246		and then I'm going to get the line for J over here.
247		Excuse me.
248		Right, and this is just going to be J over here.

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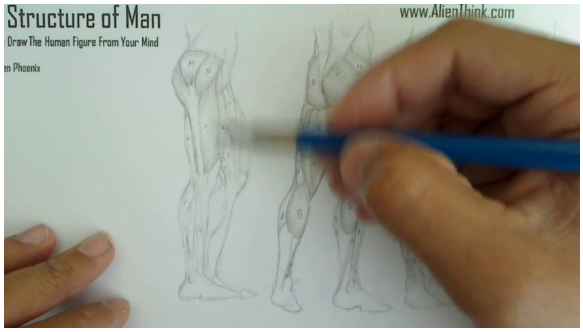
249		And here I'm just going to see a little bit of J over there, too.
250		Right, so this will give us the understanding over here
251		and here I'm going to just get K.
252		Okay, and then we'll get that little bit of that strap

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253		going from the other side over here.
254		J. And here is just going to be K.
255		Right, so here I'm just saying that this is where the strap is.
256		Okay.

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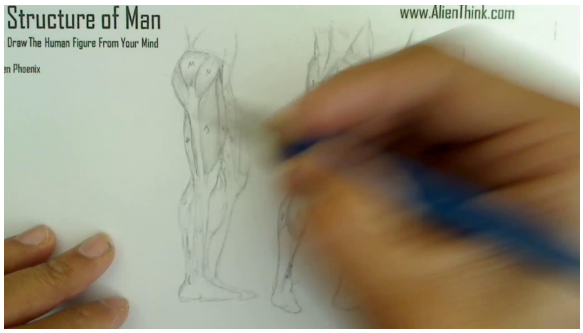
257		Then over here, I'm going to get H.
258		I'm going to get this line for the J.
259		So I'm going to say this is H over here.
260		And here is just going to be I.

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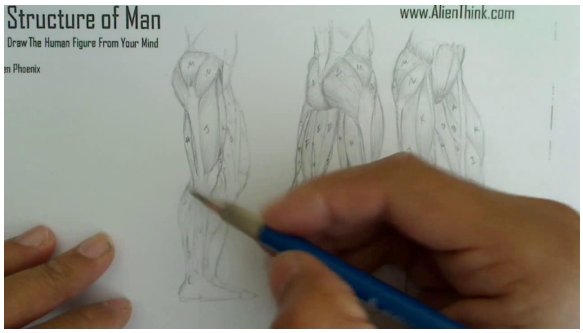
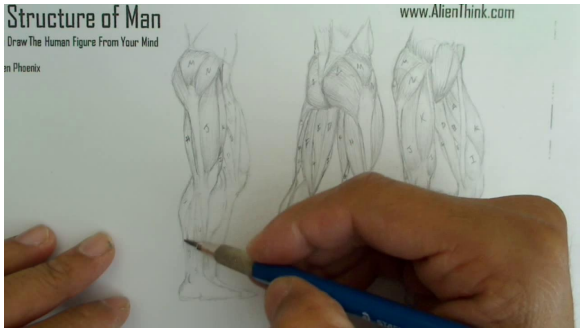
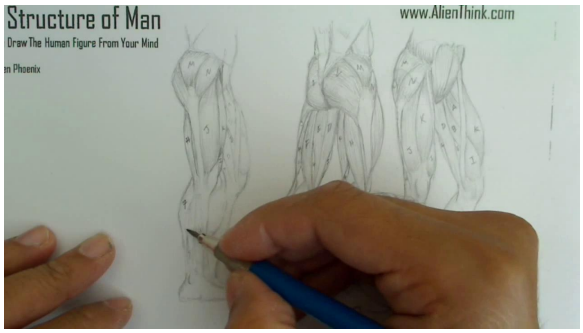
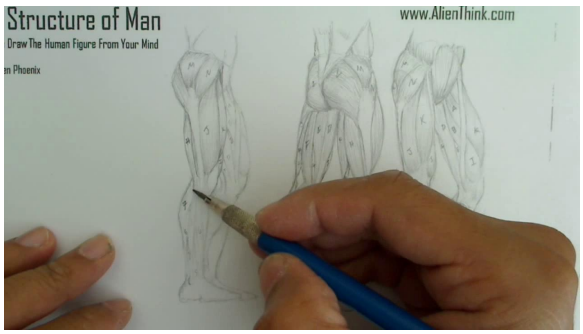
261		Right, and then over here, we know that, okay, well,
262		this is very easy and it's going to get seven over here.
263		And then I'm going to get six over here.
264		So I'm just going to meet this like this over here.

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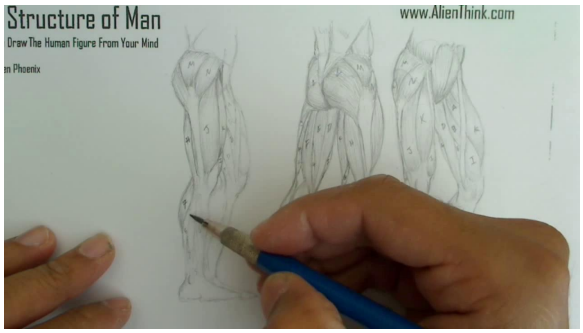
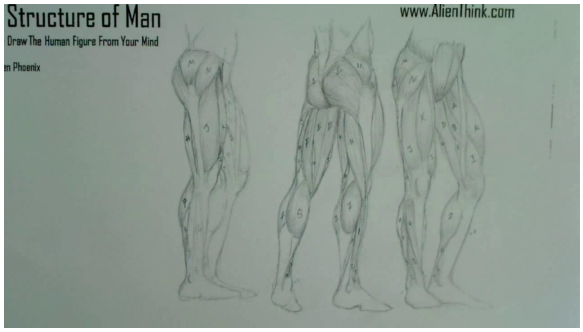
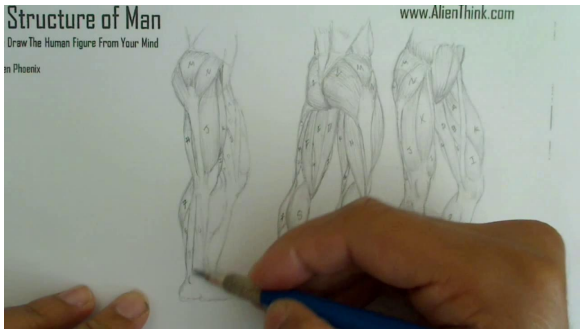
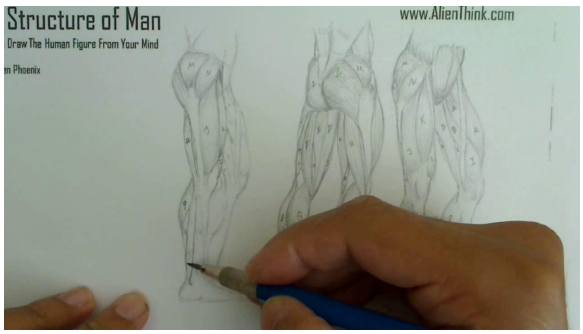
265		And this is just going to be six going in the back.
266		And then over here, we said that this is connected to the fibby law
267		over here and going around.
268		These are just become, they become wire systems.

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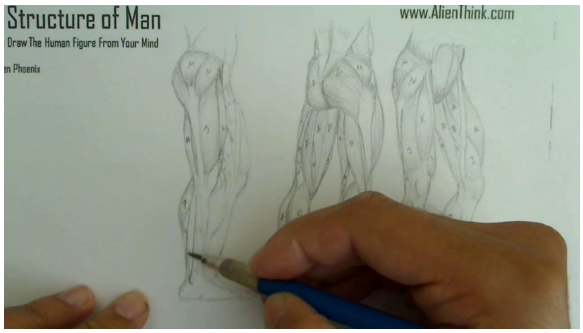
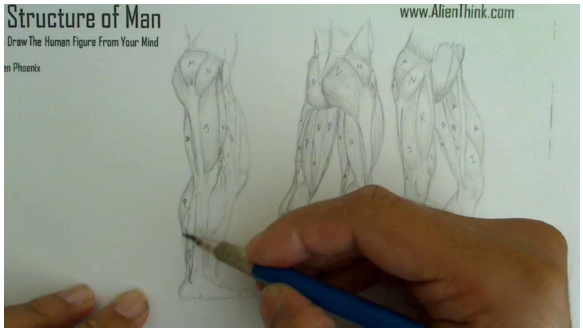
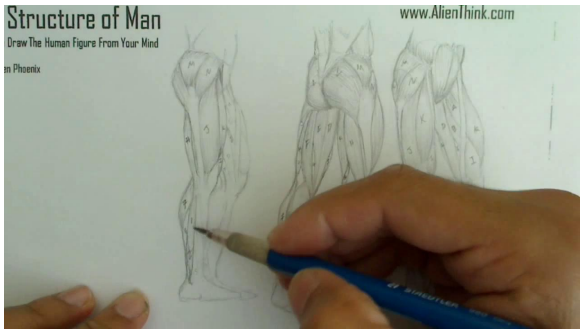
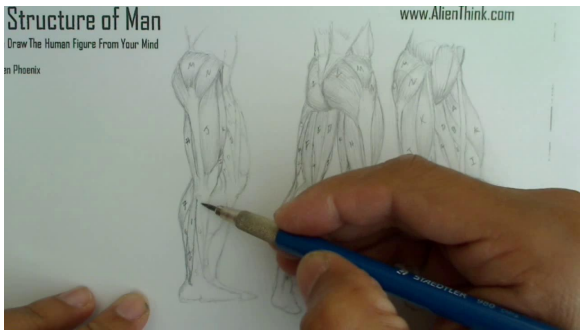
269		So here I'm going to get two over here, right?
270		So just know that it's just going in the back and this is going to be one.
271		And over here, this is going to be four.
272		He's going to the muscles of the toe and four is connected right here

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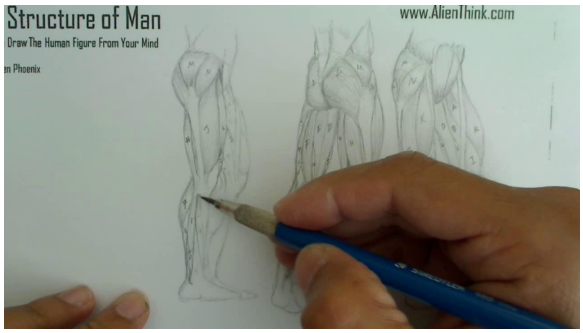
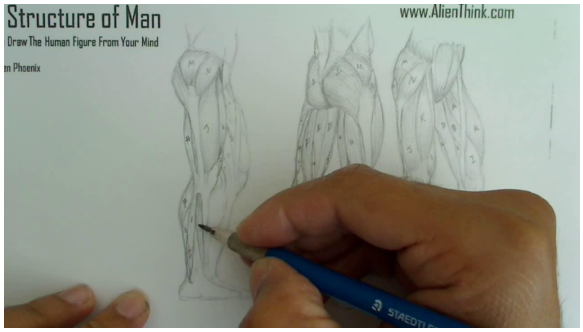
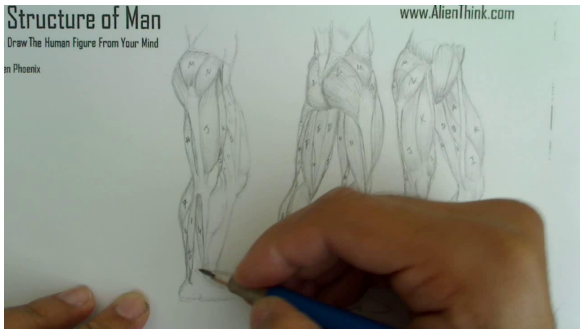
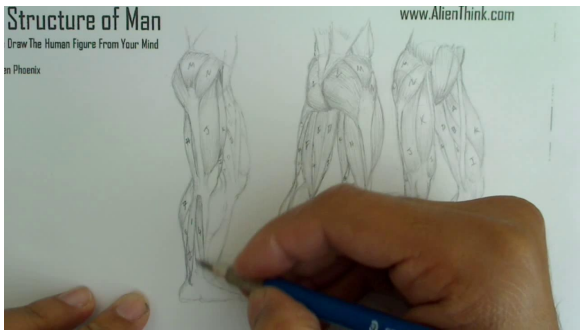
273		where the tibia is right under it.
274		It's four.
275		Then over here, I'm going to get three.
276		And three is the guy who connects to all the fingers.

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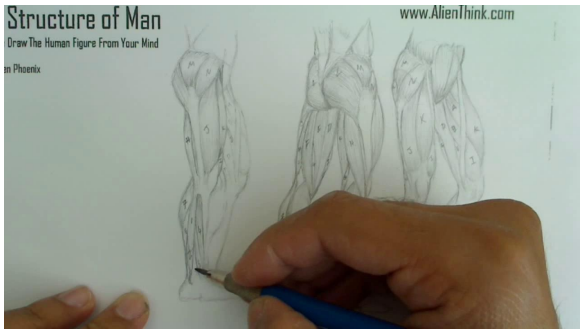
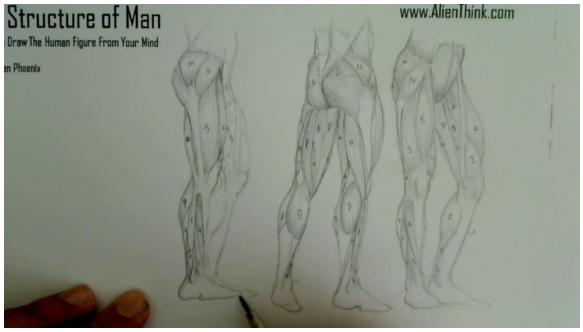
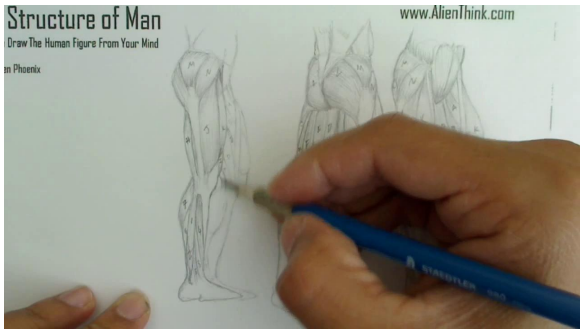
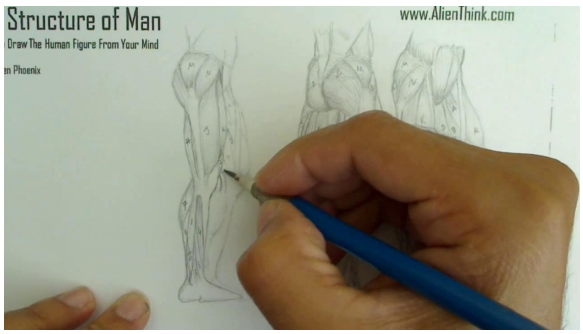
277		And then I'm going to get five.
278		And then over here, I'm just going to wrap this up.
279		Okay, so I got, okay, so here I'm just going to say that this is going to be
280		f coming in the from here.

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281		You're going to get this line over here.
282		Okay, and this is just going to be D.
283		So here I'm just going to make this a little more darker here so we can separate these muscles.
284		Right, so this is just going to be D coming this way.

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285		And this over here, it's speaking out is going to be E.
286		I'm going to get this strap over here.
287		This is going to be B.
288		And here, over here, it's going to be just A.

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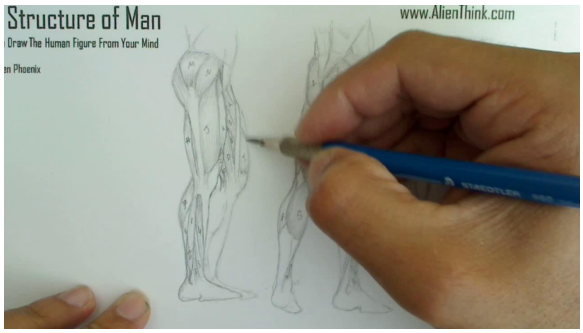
289		And this will just become the strap over here.
290		It's going to be I.
291		And over here, this is going to be K.
292		Okay, then here I'll just get the knee.

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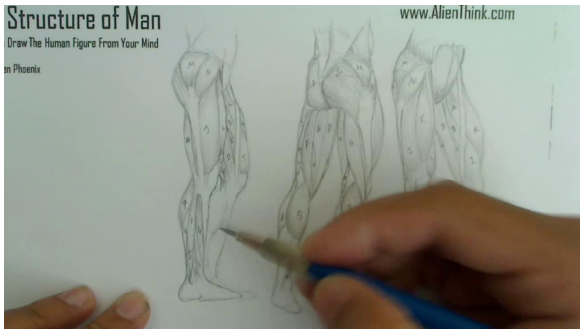
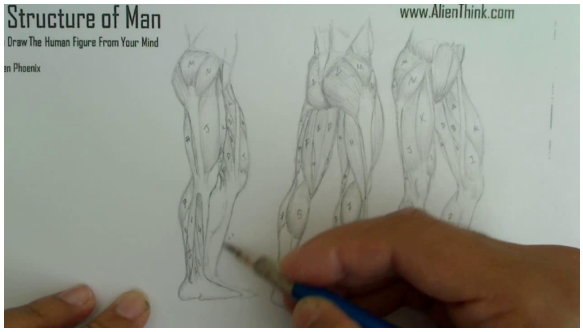
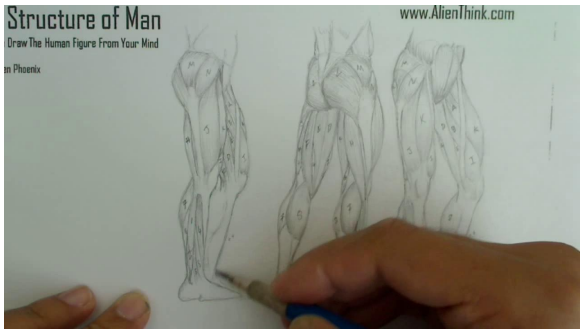
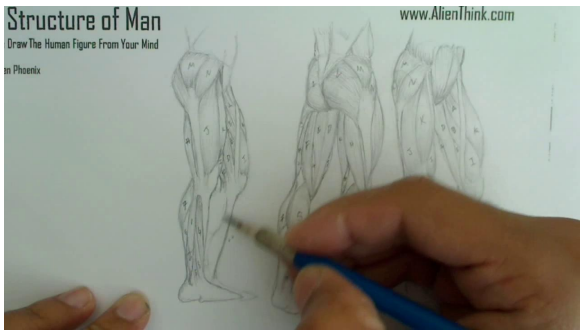
293		And then over here, what I'm seeing is that, okay, yeah, look, you're going to get a little bit of four
294		because he's coming back to the toe.
295		Right, so we'll just darken it up a little bit, but he'll give us a slight bump.
296		And obviously over here, this is number eight from the other side.

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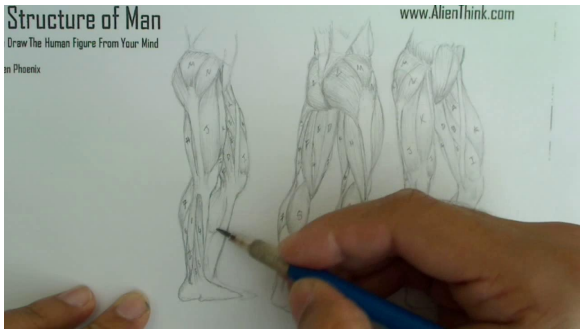
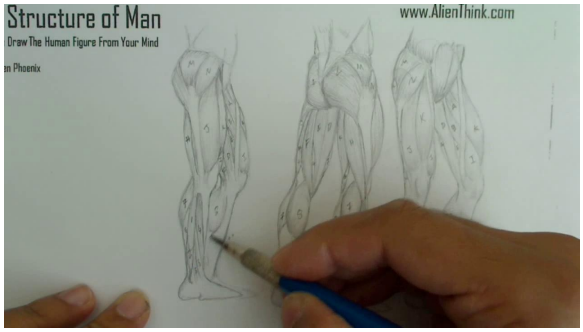
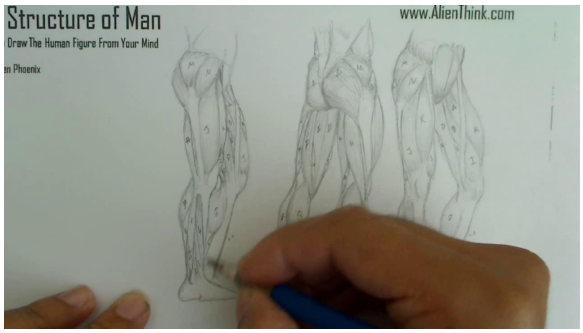
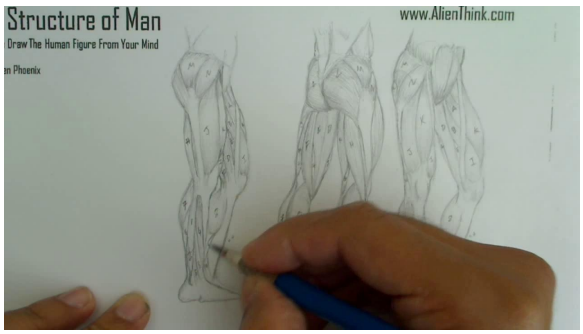
297		Right, this is the cap, also eight over here.
298		And then here we're seeing, look, we could see six.
299		Right, then we'll see that nine and ten.
300		Right, so this will separate these lines here so we don't get the mind confused here.

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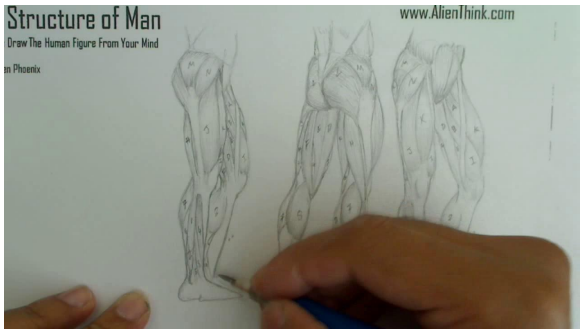
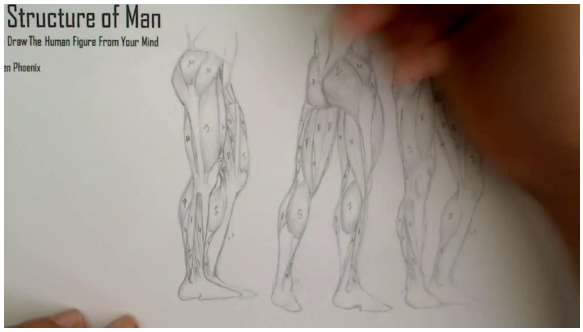
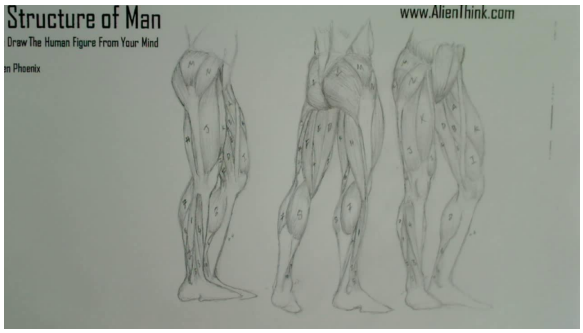
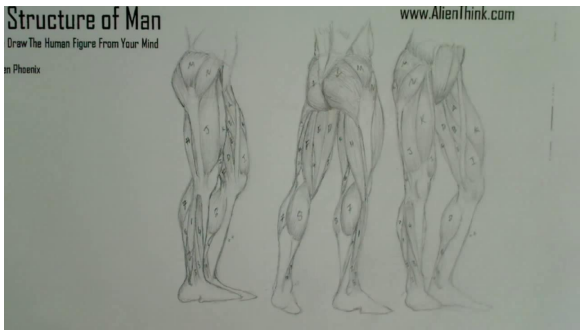
301		Okay, but that's basically all there is to this over here.
302		Okay, so here we've accomplished a major milestone in understanding how easy it is now to understand all the muscles of the leg.
303		It just comes down to a very simple using a very simple numbering system for yourself.
304		I want to show you something here that I added, and I don't believe I showed this to you, that over here there's a strap here.

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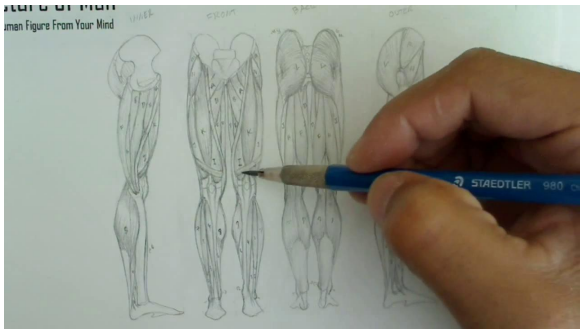
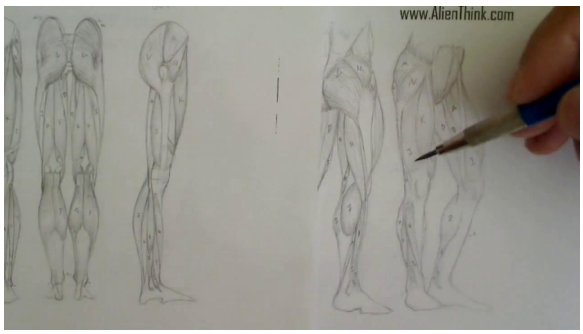
305		See, in the front, from this end over here, it's just a strap here that causes the leg to come out.
306		Now, this is an optional thing, and you will see this in a figure drawing books about this strap as to all it does is really just basically push it the ideas in.
307		Right, so to understand, we'll just add them in over here.
308		Right, so here what I'm seeing is just cuttings like this.

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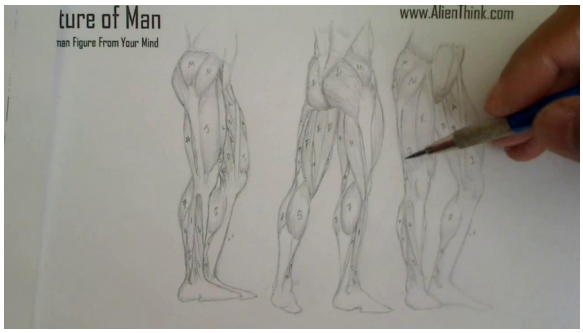
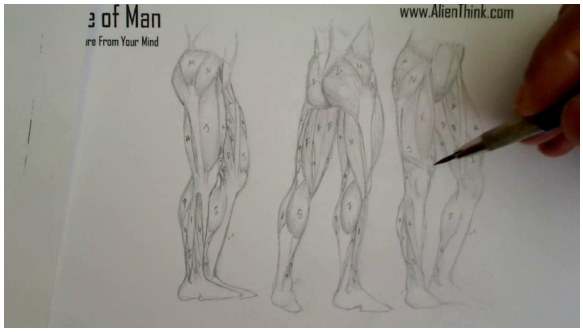
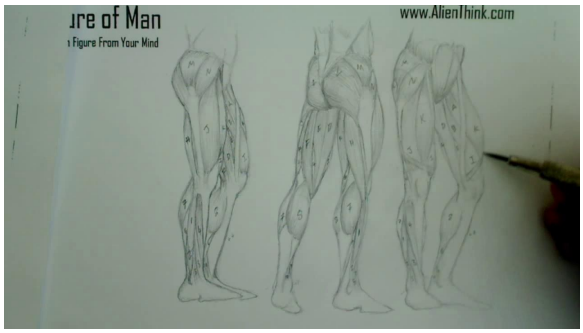
309		So he's just going to be a strap that's going, you don't have to put this in, but I just want to make sure that some of these ideas are in.
310		And he's just, he kind of like pushes him in, and he's just going to go over here just like this.
311		Right, he's just going to go just like this, and then from here, we'll also like see a peak of him over here, and then just understand that he's just going in this way.
312		Okay, but you don't have to put this in again.

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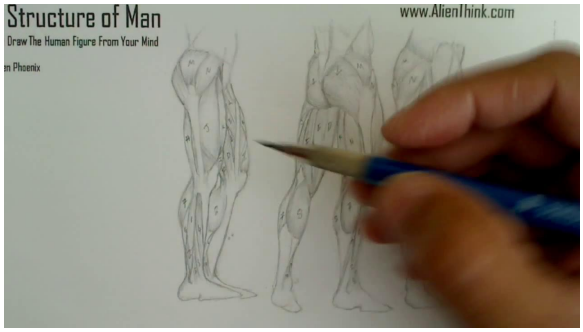
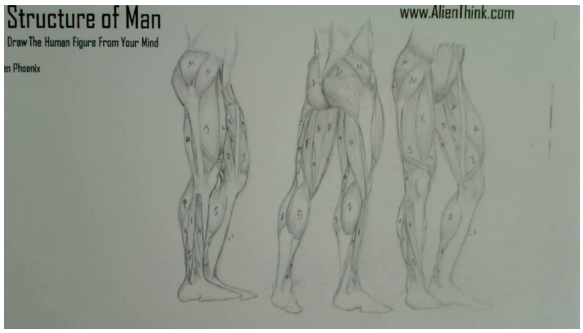
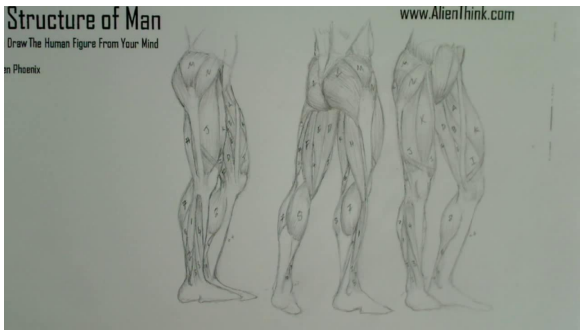
313		This is just like this extra thing I'm showing you because it's so thin, but you know, the more detail you know, the better is.
314		And some artists actually actually make use of this, you know, to.
315		We just add more reality to the figure.
316		Okay, so here we're done with this.

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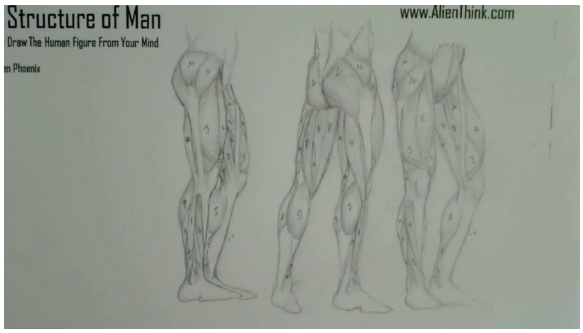
317		So I'll see you in the next lesson. Thanks.

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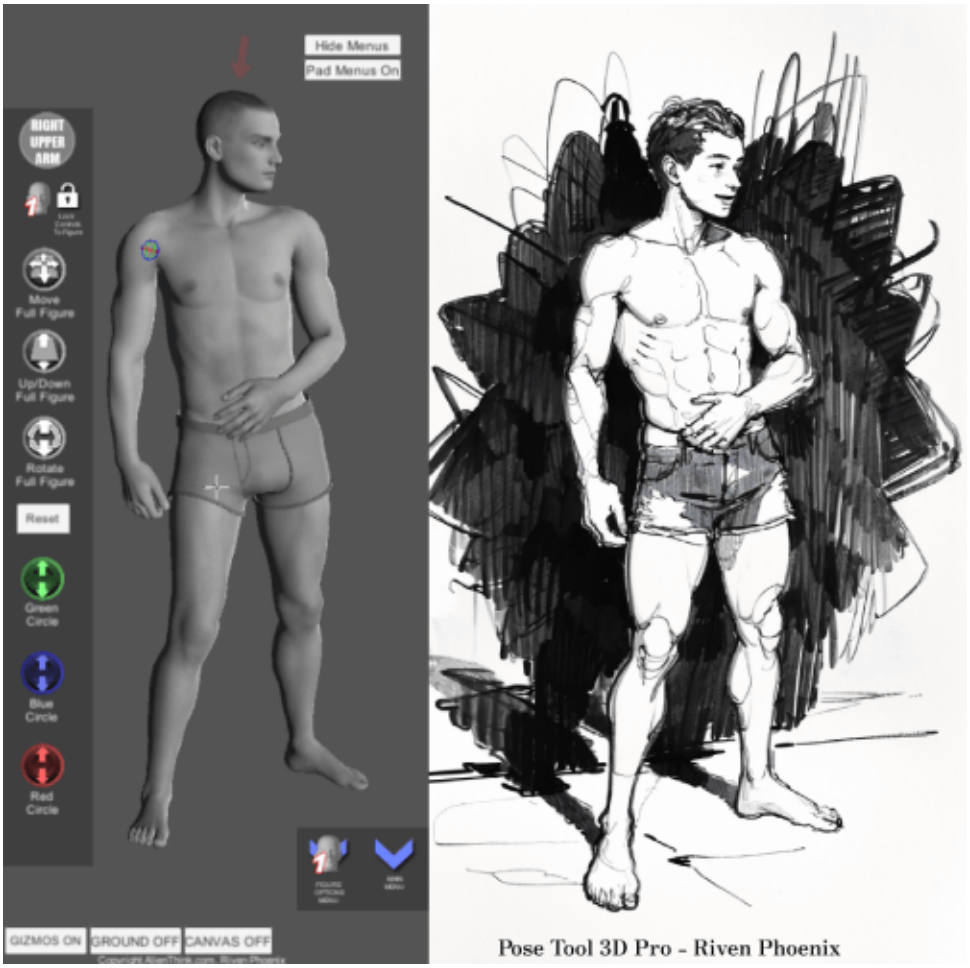

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